

Art Dealers Association of America
Page 2
June 24, 1964
Attn: Mr. Edelson

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

I am also enclosing the signed copy of the "Letter Agreement."

I will appreciate it if the Art Dealers Association of America, Inc.,
will have appraisals made of each of these works of art, and along
with the appraisals send me a bill for the Association's services,
which I will promptly pay.

Sincerely,


John Cowles

enc.

COPY

advise me?

Last year I was asked to be chairman of the Adas Israel Congregation. They have a small auditorium which can house a number of paintings. We had a showing of paintings; but, I confess the work was a conglomeration - (Not good at all - I was requested to show these by the rabbi - who would like to encourage art interest, art participation, art purchase, etc.)

When you discussed "art" with me, you seemed to have so many ideas - Would you have any thoughts on this subject now?

The congregation is the richest and most progressive of Washington. There exists a core of fine men and women who are interested "in the best" - I am willing to work - and to give of myself in this area - to the best of my ability - What would you suggest?

My one reservation is this: There is so much art around today - So many shows, so much pressure

Print Council of America

527 Madison Avenue
Room 414
New York 22, New York
Phone: Plaza 5-3789

June 25, 1964

To: PRINT DEALERS & ART GALLERIES HANDLING PRINTS

From: Theodore J. H. Gusten

Re: STANDARDS FOR PRINT DEALERS and
DIRECTORY OF PRINT DEALERS, etc.

With the mounting interest in fine prints old and new, the field of the print dealer and print jobber has been invaded in the past two years by many fly-by-night operators, auction houses of questionable reputation, business enterprises and frame shops, many of which do not have sufficient knowledge of prints and often do not know what they are selling to the uniformed public.

Numbered and signed reproductions, restrikes from canceled plates, fake originals, book illustrations, and pages from art magazines (sometimes even numbered and signed, framed or unframed) are offered as "original" prints. Countless other abuses have come to our attention.

Thousands of inquiries from all over the country have come to the Council's office, asking where to buy genuine, original prints. The Council, therefore, now feels more committed than ever to safeguarding the reliable dealers and the people who buy prints. A meeting of our Advisory Committee for Dealers arrived at these conclusions:

The Council should cooperate with everyone concerned in preparing standards for dealers who sell prints; should invite all of the reliable dealers in the United States to subscribe to these standards; the dealers who do so would receive from the Council a CERTIFICATE to display in their gallery near the entrance, and would be listed in a booklet to be published by the Council and distributed free of charge to all who request such information.

A questionnaire was mailed to many institutions, asking them to recommend reliable dealers in their vicinity. About 180 dealers were recommended. Your name was among them.

Paul J. Sachs
Honorary Director

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Executive Secretary

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not to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 50 years after the date of sale.

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THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W.1

Telephone: Mayfair 1159 Telegrams: Audax Audley London
Cables: Audax Londonw1

NER/CH

24th June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Would you please as quickly as possible
let us have another proof of number ~~32~~ 'The
Scientist'.

Yours very sincerely,

Nicholas E. Brown

OK Good luck

July 1, 1964

Mr. Edward H. Bennett Jr.
80 East Jackson Boulevard
Chicago 4, Illinois

Dear Mr. Bennett:

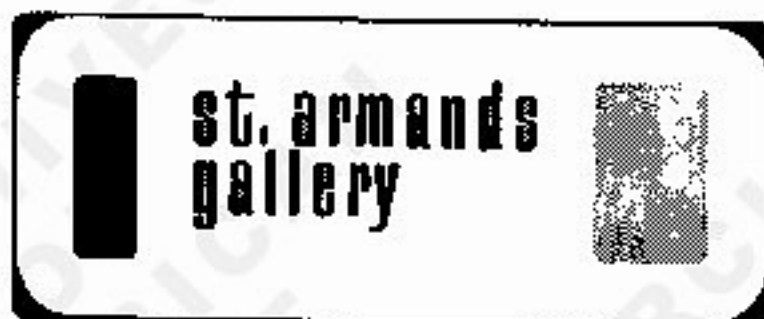
Thank you for your letter.

Since the one-man exhibition of sculpture by John Storrs
will not be held until late Fall, there is sufficient
time for me to investigate the transportation situation.
After my return from my summer vacation (in September)
I will communicate with you about this matter.

Many thanks for your cooperation.

Sincerely yours,

EDH/tm



*Write
No*

308 John Ringling Blvd.

Sarasota, Florida

Telephone 888-1857

June 25, 1964

Mrs. E. G. Halpert
The Downtown Gallery
32 East 51st St
New York 22, N.Y.

Dear Mrs. Halpert:

One of our clients has brought in
the cover of Hadassah Magazine for June,
showing a detail of a mosaic by
Ben Shahn "The Tree of Life".

If there is a painting or a
silk screen of "The Tree of Life"
would you let us know when it
would be available and the price,
please. Our client is very much
interested.

Sincerely

Rita Lebowitz

contemporary american art

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F

June 19, 1964

Mr. Sam Wagstaff, Curator
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford, Connecticut

Dear Mr. Wagstaff:

When I came down shortly after ten o'clock - I believe it was on Monday - I was told that you had stopped off at the Gallery before it was officially opened - before 10 o'clock - and said something about returning after parking your car. No doubt you got tied up en route or whatever, but I was a bit disturbed subsequently as it occurred to me that my porter might have misunderstood you (he is not very bright) and relayed the wrong message. At any rate, I hope nothing occurred to disturb you.

The Gallery is closing on June 26th for the two summer months and if there is anything that you had in mind, could you let me know within the week, so that we can make the necessary arrangements. Actually, when I received the message, I pulled out a group of Marin etchings, Dove watercolors and other pictures which I thought would interest you for your sales desk. If you want a group of these for consideration, I will be glad to send them to you, as well as any of the Dove paintings you looked at on the previous visit.

Do let me know your wishes in the matter.

Sincerely yours,

BGH/tm

June 22, 1964

Mrs. Nora McGuinness
Irish Exhibition of Living Art
Kildare Street
Dublin, Ireland

Dear Mrs. McGuinness:

In going through our consignment records, I note that the painting by Georgia O'Keeffe entitled IT WAS YELLOW AND PINK #3 was sent to you on June 24, 1963, at the request of Mr. James J. Sweeney.

I would like to ascertain whether the painting had been sent for further exhibition or whether your show is still current. Won't you please let me know.

Incidentally, on June 26th, this Gallery will close for the two summer months and special arrangements will be necessary for any returns. Thus, I would be grateful for your prompt reply. Many thanks.

Sincerely yours,

EGH/tm

Print Council of America

in galleries or shops contemporary prints which appear to be original prints but which in fact are nothing of the kind. Such prints, numbered and signed by the artists whose work appears on the pertinent sheet are often nothing but reproductions or interpretations engraved or lithographed by hand, i.e., by specialized technicians, or they are mechanical reproductions of an original work (water-color, gouache, painting). Without a clearly printed designation in an indelible manner this type print is undistinguishable from original prints meeting the above definition.

"Dealers and retailers desirous of properly enlightening their clientele in a spirit of professional loyalty will display this text in their gallery or shop and agree, upon request of their clients, to furnish written guarantees for prints sold by them, having obtained all pertinent information from publishers, artists, and printers."

J. HOUPLAIN, Secretary-General

The Print Council's primary concern is with the reproductive prints of work by living artists which have been published abroad and in the United States as well.

It is highly commendable that the NOUVELLES DE L'ESTAMPE published this editorial and it is hoped that offending publishers and workshops in France will conform. It is highly desirable and would be of great value if this news got the

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July 2, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

As you know, the Gallery is now closed for the summer months and Mrs. Halpert is away.

I have tried to fill your individual orders as they have come in and sent most recently THE SCIENTIST by Air Parcel Post. I trust that this has been received by you and that that method was satisfactory. (I enclose herewith a bill for the postage.)

However, as we are not officially open and I am only in the Gallery from time to time on an unscheduled basis, I would suggest that you do not send any more individual requests, but rather group your orders over a period and we will do our best, on that basis, to fill them as rapidly as possible.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

June 29, 1964

Miss Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for sending the green form indicating the works you are lending us for the forthcoming "AMERICAN FOLK ART" Exhibition here. It is enclosed (signed by me).

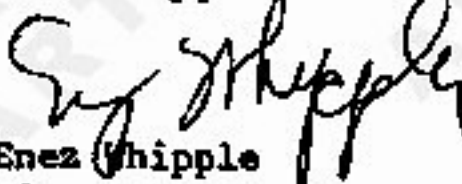
I note at the bottom of the agreement sheet it stated that proceeds of sales up to the amount set opposite the item is to be paid to the DOWNTOWN GALLERY. Since Guild Hall is a museum with a non-profit rating, I wonder if you are willing to give us the usual museum discount of 10%. This would mean that for an item you have listed at \$200, we would pay you \$180 (if it is sold).

To the listed price of \$200 we would like to add (for our sale price) another 10% so that, if sold, the article would bring a 20% profit to Guild Hall. This is the arrangement the committee has made with other galleries.

Please let me know if this is satisfactory.

Again I wish to thank you for your cooperation in presenting what we feel sure will be an outstanding exhibition.

Sincerely,


Enez Whipple
Director

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June 18, 1964

Dear Edith,

Just a note to let
you know that the
C. Keefe & Dave are
en route via Boston
Truck to you for
restoration.

Would appreciate it

DIENT VOOR SCHONE KUNSTEN DER GEMEENTE 'S-GRAVENHAGE

GEMEENTEMUSEUM

KOSTUUMMUSEUM

MUSEUM BREDIUS

EXHIBITION "NIEUW REALISME"

The Hague, June 23 - August 31, 1964

Mrs. E. Halpert
Downtown Gallery
32 East 51 Street
New-York 22 N.Y.

Dear Mrs. Halpert

We are preparing the copy for the catalogue of the exhibition "Nieuw Realisme" to which you or your gallery have given your cooperation.

We would like to reproduce of each artist one or more works together with his portrait.

Up to the present we did not receive from you the following photographs:

portrait of Ben Shahn

and a photograph of the work you choose for us

As we are afraid to be pressed for time and as we cannot begin with printing until all our information is complete, we beg you to send us these photographs if possible by return of post.

We take eventual expenses on our account.

We would be very grateful to you if you would comply with our request.

Awaiting your answer with interest,

Sincerely yours,

W. A. L. Beeren

W. A. L. Beeren,
Curator.

any more than I can do for you at this time. I am sorry to hear that you are not very well. I will be very glad to hear from you again. I look forward to hearing from you.

June 25, 1964

Mr. Mayor

P. Fenneberg
Borgmesteren for Lyngby
Denmark

My dear Mr. Mayor:

I was very embarrassed to receive, through the courtesy of The Leicester Galleries, your letter of June 19th, in which you referred to a previous communication addressed to me - on November 6, 1963. I can assure you that I would have been delighted with your request and would certainly have answered your letter, as I do all letters addressed to me. For some reason or other - and it does seem strange - this never reached me, despite the fact that you had the correct name, both mine and the Gallery.

Indeed, I will be very happy, not only to have what remains from The Leicester Galleries' current exhibition sent on to you, but will make some additions so that the exhibition will be retrospective in character and inclusive as to subject matter, if you are prepared - as a museum - to include works of art which are not for sale, as well as additions from our inventory. The Gallery closes on June 26th for the two summer months and we can spare whatever we have available here now. You may be aware of the fact that the Moderna Museet in Stockholm has in its collection a very outstanding example of Shahn's work, which it purchased during the one-man show entitled THE LUCKY DRAGON, of which I am now enclosing a catalog. Also, there are two portraits of the late Dag Hammarskjöld by Shahn, which were commissioned shortly after he died. One - a study - is a black and white watercolor and the other is painted in tempera. We are not sure which of the two is at the Gripsholm Castle in the Hammarskjöld Library in Uppsala, Sweden and which is in the possession of Mr. Gösta Ahlen. Perhaps you can borrow these as well.

No doubt you will make the necessary arrangements for transportation from London and from New York as well as for the return shipment to the Gallery after the exhibition closes and will arrange for the insurance to cover all the works of art, both in transit and during the exhibition in Denmark. I would also like to know how many paintings, drawings and graphics you would like to have so that I can arrange for loans in the New York vicinity, to keep down the shipping charges for you. *

I note that five days have elapsed since your letter was addressed to the Leicester Galleries and that you are leaving for your vacation abroad this week. I hope that my letter will be forwarded from Lyngby to your present location and that you can communicate with both Mr. Nicholas Brown of The Leicester Galleries and with me either directly or through your assistant. While the Gallery closes at the end of this week, any mail addressed here will reach me promptly and I will come to New York to make further selections, from several of the museums and private collectors if you desire

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SYRACUSE UNIVERSITY

SYRACUSE, NEW YORK 13210

SCHOOL OF ART

June 24, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

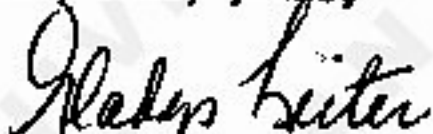
Dear Mrs. Halpert:

This is in regard to your letter of June 19, addressed to Dr. Frank Piskor of Syracuse University, and also your statement of June 1 to the Lowe Art Center showing a balance due you of \$14,200.

The check which you received from Syracuse University, dated March 23, 1964, for \$900. was in full payment for the two works by Yasuo Kuniyoshi, Study for Mr. Ace, 1951, and Girl Relaxing, according to your invoice of February 26 to Dr. Piskor. Payment for the Kuniyoshi Forbidden Fruit and the Karfiol Babette will be made directly from the Lowe Art Center. We are therefore returning your invoice of June 1 and ask that we receive a new and corrected one for these two paintings.

We are sorry for the inconvenience this misunderstanding has caused.

Very truly yours,


Gladys Leiter
Administrative Secretary
School of Art

cc. Dr. Piskor

enc.

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L O N G I S L A N D A R T S C E N T E R I N C .

June 23, 1964

To the Director
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Sir:

Mrs. Graham Scheinman, of our committee, has informed me that you have consented to lend a painting by Arthur B. Dove, "Rectangles" dated 1942 to our exhibition, "A Century of American Art, 1864-1964" to be held in the Swirbul Library on the campus of Adelphi University in Garden City from July 10th through July 26th.

I understand that this work has to be picked up by Friday, June 26th as you close on that date for the summer season. I have alerted Hahn Brothers, of New York City and they will be in touch with you.

The work will be insured at your valuation of \$6500 with the Norman F. Penny agency of Mineola, New York.

Thank you so much for your cooperation.

Sincerely,

Joyce D. Rosa
(Mrs. Ercole Rosa)
Exhibition Chairman

NASSAU COUNTY EXECUTIVE BUILDING • MINEOLA, NEW YORK • PIONEER 2-3000
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Eric G. Carlson, Executive Director Byron Belt, Artistic Director

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June 29, 1964

America-Israel World's Fair Association
1776 Broadway
New York, New York 10019

Attention: Mr. Sitchin

Dear Sir:

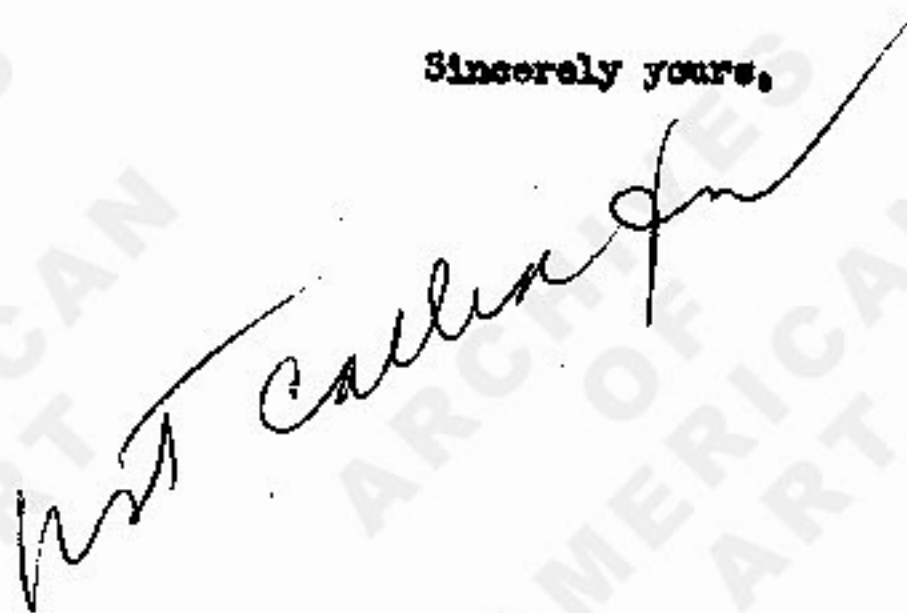
After writing to you on May 26th and June 1st respectively, we finally had a telephone call in response, advising us that the Zorach sculpture HEAD OF MOSES would be picked up mid-June, postponing the original plan because of some complications.

For your information, the Gallery is closed for the summer as of June 26th, but there will be someone here during the next week or so several indefinite hours per day to take care of odds and ends. However, to make certain that the sculpture will be available, I am writing once again in the hope that you can make arrangements to have this picked up (by appointment) not later than Friday of this week. I'm sure one of the shippers you select - Badworth, Santini, etc. - can arrange to pick it up early in the week and hold it for your further orders.

Would you be good enough to communicate with us immediately upon receipt of this letter. Thank you for your courtesy.

Sincerely yours,

EOH/tm



July 3/64

Dear Mrs. Halpert

Большое спасибо за картину - думаю
это моя русская грамота. That's about the
extent of my Russian vocabulary, so I'll
have to write the rest in English!

Please forgive me for not writing sooner.
Although you wrote "please forward" on
the package, it did not get forwarded, so
I didn't find it until I went to Newton
this week. I was ~~so~~ surprised to find it.

I do think it's a lovely print, and
it's especially appropriate for my room
at Smith. And besides, I love Stuart
Davis! I just can't tell you how thrilled
I am. You were so sweet to think of me.

June 24, 1964

Mr. Joe Mayer
Consul Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Mr. Mayer:

Here are the two additions about which I spoke to you on the telephone today.

CUSTOMER list: Mr. Ben G. Takayasu
✓ 562 Iana
Kailua, Oahu, Hawaii

MUSEUM list: Mr. Javier Corona
American Embassy (USIS)
Reforma 305 - 229
✓ Mexico d. f.
Mexico

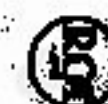
I will greatly appreciate having the lists on Friday of this week. Many thanks.

Sincerely yours,

Tracy Miller

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CORPORATION OF AMERICA
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WALDOF ASTORIA HOTEL

JUL - 8 1984

ES E

WH98 2CZC UWS3299 LGK450 PLG670

URNY NL GBLG 014

LONDON LG 14 2 1700

LT

DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22 USA

PLEASE SEND ONE MORE PROOF SCIENTIST

MR LEICESTER

32 51 22

RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA
WALDOF ASTORIA HOTEL, N.Y. TEL. PL. 8-1200





State of New Jersey

DEPARTMENT OF EDUCATION

June 26, 1964

DIVISION OF THE STATE MUSEUM
WEST STATE STREET
TRENTON, NEW JERSEY

STATE OF NEW JERSEY
THE STATE MUSEUM
P.O. BOX 1058
TRENTON 26, N. J.

Downtown Gallery
32 East 51 Street
New York, N.Y.

Gentlemen:

We are preparing a collecting prospectus and need to bring our file on Ben Shahn up to date. Could you supply us with the following information: recent national exhibitions participated in; recent prizes; New Jersey collections represented in (if this is not privileged information); and an average price for his paintings and prints.

Thank you for this service.

Sincerely yours,

Leah P. Slosberg

Leah P. Slosberg
Asst. Curator of Art

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appm

June 24, 1964

Mr. William Gerdts, Curator
The Newark Museum
43-49 Washington Street
Newark 1, New Jersey

Dear Mr. Gerdts:

Fortunately, we have a photograph of the painting and I
can therefore give you the current insurance valuation:

Stuart Davis TOWN SQUARE 1925-6 18x12" W.C. \$2000.

Sincerely yours,

EGH/ta

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June 22, 1964

Mr. Donald Morris
Donald Morris Gallery
20090 Livernois
Detroit, Michigan

Dear Don:

As you probably know, we are closing the Gallery on June 26th and the next two months, thank Heavens, will be vacation time for us (?). I'm going through my consignment file and find that you still have - in addition to the large collection of Deves - a consignment dating back to October 7, 1963 and including Shahn and Davis.

As we are making a hand check of our inventory and hope to complete it this week, I would like everything unsold returned to us, unless it is imperative for you to hold on to it. Please let me know.

My best to Florence and you. Incidentally, if you are planning a visit to New York during the summer, do let me know ahead as I will no doubt be in and out of town considerably in relation to our move. On the other hand, if I am in Connecticut, you might enjoy visiting me in Newtown, where you will see me in a very different environment - that of the 18th century, where I feel more at home. Best regards,

Sincerely yours,

EDH/tm

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I'll be in town for a few days before returning to Utah and will try to visit you, but I imagine you have gone away for the summer as you told me you were not going to be open this summer.

I trust your summer will be pleasant and restful. Please don't forget about the

in mind if and when there will be a major retrospective of Davis's work. As you know we own a watercolor, three gouaches and two oils. I am so happy we acquired "The President" It fits in our collection like a glove. I am anxious to know the basis of the title.

LYNGBY-TAARBÆK KOMMUNE



BORGMESTEREN

The Leicester Galleries,
4 Audley Square,
South Audley Street,
London W. 1,
England.

DEN 19. juni 1964.
/S

As president of the Society of Art I have for some months been trying to arrange an exhibition of Ben Shahn at the townhall of Lyngby.

My latest letter in the matter was to Mrs. Edith Halpert, Downtown Gallery, New York City, USA, of November 6th 1963, which has - sorry to say - not been answered.

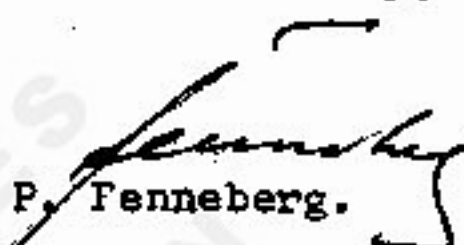
It would be a great pleasure to me, if I succeeded in presenting Ben Shahn to a larger Danish public, and I therefore kindly ask you to tell me, whether you see any possibility in having your exhibition brought to Denmark.

I may add that Lyngby, although being an independent borough, forms part of greater Copenhagen - approximately similar to Kensington - and that the Art Society is one of the most active in Denmark, its exhibitions being seen by the highest number of visitors.

As it is my intention to have my vacation abroad from next week, I would be awfully thankful to you for a fast answer.

With kind regards

Yours Faithfully,


P. Fenneberg.

Mayor of the Royal Borough
of Lyngby, Denmark.

*Borgmesteren
for Lyngby*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Moshe Y. Goodman
7/a Harqia Street,
Jerusalem, Israel.

24th., June, 1964

Downtown Gallery
32 East 51st Street,
New York City, N.Y.

Dear Sirs:

As a collector of original graphic works I take the liberty of writing to you to inquire what original, signed lithographs of Ben Shahn you may have at present to offer? I might add that I would prefer a Jewish theme if possible.

So too would you have any small, ink, black and white sketches perhaps?

What are the prices for a signed print or sketch?

If you could send me a catalogue of Ben Shahn's works that you have issued I would also certainly appreciate that.

What other artists' works do you carry? (particularly in the field of graphics)

Hoping to hear from you,

With all best wishes and greetings,

Sincerely yours,

Moshe Y. Goodman

June 24, 1964

Acc Window Cleaning Company
38 East 57th Street
New York, New York 10022

Gentlemen:

Enclosed please find our check for your services for the month of June.

Will you now please discontinue this service until further notice.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Print Council of America

(Text of Brochure)

DEALERS STANDARDS

FOR FINE PRINTS

formulated by Print Council of America

The Dealers Standards set forth below have been adopted by the Print Council of America with the advice and assistance of dealers, curators, and collectors. Recognized dealers who agree to abide by the Dealers Standards may display the Certificate supplied by the Print Council. Members of the public are urged to familiarize themselves with the Dealers Standards. Dealers displaying the Certificate have pledged themselves to provide all available information about prints offered for sale.

WHAT IS AN ORIGINAL PRINT?

An original print is a work of art, the general requirements of which are:

- 1 The artist alone has created the master image in or upon the plate, stone, woodblock or other material, for the purpose of creating the print.
- 2 The impression is made directly from the said material by the artist or pursuant to his directions.
- 3 The finished print is approved by the artist.

These requirements define the original print of today and do not in all cases apply to prints made before 1930.

What Is an Original Print? a booklet published by the Print Council of America, 527 Madison Avenue, New York, N. Y. 10022, contains a more extended discussion of original prints.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
360-2121



JUL 1 1964

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 360-2121

66 BROAD STREET, N. Y. TEL. 360-2121



RCA
A SERVICE OF RADIO CORPORATION OF AMERICA

D534

ZCZC UWS1575 LGK49 7 PLG858

URNY HL GBLG 015

LONDONLG 15/14 30 1715

LT DOWNTOWNGALLERY 32 EAST51ST NEWYORK22

PLEASE SEND ONE PROOF OF ALGERIAN MEMORY
LEICESTER GALLERY

COL 32 51 22 +

*Perit
7/13/64*

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 360-2121



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 360-2121

THE DOW COLLECTION INC.

320 EAST 52ND STREET
NEW YORK, N. Y. 10022
212 EL 5-7075

June 22, 1964

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Just a note to thank you for your kindness in discussing
my Horace Pippin painting. It was much appreciated.

In hope; that your back will improve during a restful
summer. I remain,

Cordially,

Dion O'Wyatt

Dion O'Wyatt

/lk

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 50 years after the date of sale.

June 29, 1964

Mrs. Donald Bear
 Esther Bear Gallery
 1125 High Road
 Santa Barbara, California

June 26, 1964

Savoy Art and Auction Galleries
18 East 50th Street
New York, New York

Gentlemen:

Please release to the bearer of this letter, William Haith, the two paintings - 1 John Marin, 1 Stuart Davis - purchased by Mrs. Halpert yesterday.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

June 25, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith,

It was very good to hear from you the other day and know that you are contemplating a visit here in July. I think July is a good month in Hawaii, but don't wait until late August or September as it is usually very warm at that time. We get a number of summer tourists - actually there is no "season" any more in Hawaii. At the present time the city is littered with coeds who are supposedly studying at the University, but who spend most of their time on the beach in pursuit of one thing or another.

In the summer there is a lushness to the foliage that is much more pronounced than in the winter, but of course when you come from a winter clime this is not apparent - only after living through the seasons here is it apparent.

I called the Halekulani and asked what their reservations situation was like for July. The reservations clerk said it is possible to get accommodations for July. I would strongly urge you to get a confirmation from them before arrival though. Why don't you talk Jack and Walter into coming over also - we could do some touring around Oahu in my little Japanese taxi (Toyopet) and have fun.

No one was sorrier than I that I was not included in the New York junket. The dual administration of the Academy does not, I am sure, want to make a trio of any trip unless the "third man" is someone else who I have reason to believe is already under consideration. This is confidential, please, and something you don't understand. If I enlightened you perhaps you wouldn't believe me anyway and I would be thought of as a malcontent or a liar so it is better not to discuss it.

I would sincerely like to see you and think you would enjoy a summer vacation here. I plan to be in Hawaii all summer - no safari is on my schedule! Let me know your decision.

Best regards,

Bill

MAILING ADDRESS 800 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

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DDA D.
file

WINTERTHUR

July 1, 1964

Mr. Alexandre P. Rosenberg, President
Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Dear Mr. Rosenberg:

Mr. Patterson has sent to each one of us on the Executive Committee of the American Association of Museums a copy of your letter of June 16, proposing discussions about the proper way of handling and evaluating gifts to museums. I trust that you will also send this letter to the Association of Art Museum Directors, since the art museums seem to be the institutions receiving gifts with the highest individual valuations.

One thing in your letter puzzles me very much and I should like to have you, if you would, explain a little more fully the statement that museums are not prepared to authenticate works of art given to them. I was under the impression that only one, or at most two, hypercautious institutions followed such a policy. It is to my knowledge an almost universal practice for art museums to accept responsibility for the authenticity of a work of art given them. It is the market value which, they feel, should be determined by an outside expert. Am I not right?

Sincerely,



E. P. Richardson
Director

EPR:s

Cc Mr. Joseph Allen Patterson

*Write
ret notes*

June 17, 1964

Mr. Joseph Gaer, Director
The Jewish Heritage Foundation
9640 Santa Monica Boulevard
Beverly Hills, California

Dear Mr. Gaer:

Mrs. Halpert has asked me to drop you this note about the 16 photographs of Ben Shahn's works which we had sent to you. As we are closing for the summer on June 26th, we would be most grateful if these photographs could be returned to us, in order that we may take care of all such loose ends before the summer vacation period.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Print Council of America

CERTIFICATE

to be designed, printed &
framed, ready to be hung

JOHN SMITH

subscribes to and agrees to abide by the definition of an Original Print
and the Dealers Standards of the Print Council of America.

What is an original print?

An original print is a work of art, the general requirements of which are:

- 1 The artist alone has created the master image in or upon the
plate, stone, wood block or other material, for the purpose
of creating the print.
- 2 The impression is made directly from the said material by
the artist or pursuant to his directions.
- 3 The finished print is approved by the artist.

These requirements define the original print of today and do not in all
cases apply to prints made before 1930.

A brochure setting forth the Dealers Standards is available without charge
from each dealer who displays this Certificate and from the Print Council
of America, 527 Madison Avenue, New York, N.Y. 10022.

IN TESTIMONY WHEREOF, this Certificate has been issued by:

PRINT COUNCIL OF AMERICA, INC.

(SEAL)

Prior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

reach you this week
There is a bill enclosed
with the paintings for
\$1200.00 which should be
paid to my husband at
his office address:
1612 First National Bank
Bldg.
Minneapolis, Minnesota.

Yours very truly,
Barbara Thornejo
(Mrs Douglas Thornejo)

The Paine Art Center and Arboretum

Dear Miss Halpert:

I have your blue receipt form and will sign it and return it to you after the Osborn pictures have arrived here and are checked.

Enclosed is a shipping form which apparently was intended for someone else.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

June 25, 1964
Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith.

UCLA July 4 '64

I just saw that Stuart had died. I dare say
that you feel this more than anyone. It startled me,
(I refuse to admit everything is as far along as it is)
and I wished that I had been a couple of
years sooner in my machinations. Now there
will be a memorial show. Do you want me
to do it? Naturally I want make any claim if you
have bigger or better plans.

I shall be home sooner than I planned - flying
August 12 to Boston, and can talk to you there.
If for any reason you want to reach me before
then, you can catch me in Florence between July
11 and 15 at the Hotel de Ville, Florence
Piazza Antinori 1
Florence.

I dare mean to infer that you are bursting
to write letters to me; but I thought you might
have some comments on Davis & Europe.

Well I have seen the Biennale; also
Alan Solomon.

Now all of the best to you. I
should like to see you & have a talk.

ever affectionately
Fred.

Wight

UCLA

July 4

Hotel Villa Roma, Venice Lido

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUNE 22, 1964

CABLEGRAM

M. PAUL EECKHOUT, CONSERVATEUR
MUSEUM VOOR SCHONE KUNSTEN
GHENT, BELGIUM

IF NOT TOO LATE HAVE SHAHN AVAILABLE. PLEASE CABLE.

EDITH G. HALPERT
DOWNTOWN GALLERY



GENERAL CABLE CORPORATION

730 THIRD AVENUE

NEW YORK 17, N.Y.

A. LEON FERGENSON
VICE-PRESIDENT

June 30, 1964

The Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

Enclosed is a check for three hundred dollars (\$300)
for credit to my account.

Very truly yours,

*A. L. Ferguson
per mvc.*

ALF/mvc
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be asserted that the information may be published 60 years after the date of sale.

June 22, 1964

Mr. Edward Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

I have just received a telegram from Venice, reading as follows:

"Glad as agreed ship Davis Texas Carnegie Pittsburgh
direct. Regards,
Wesley (mist)"

Thus, as soon as you hear from Miss Davis at Carnegie Institute, would you make the arrangements for shipment to Pittsburgh. We are closing the Gallery at the end of this week, for the summer, and I want to make sure that everything is in order before I leave.

Sincerely yours,

ROH/tm

June 24, 1964

Mr. John L. Marion
Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Dear Mr. Marion:

As we are getting ready to close for the summer on Friday of this week, we are most anxious to bring all of our records into order and would greatly appreciate word from you regarding the refund for the Weber lithograph referred to most recently in Mrs. Halpert's letter to you of June 16th.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 24, 1964

Rev. Howard Ellis
General Board of Evangelism
The Methodist Church
1908 Grand Avenue
Nashville 5, Tennessee

Dear Rev. Ellis:

The Art-Cart will be picking up the Abraham Rattner painting without our label attached and we are therefore enclosing a Downtown Gallery label for this painting and would greatly appreciate it if you would be kind enough to affix it to the COMPOSITION IN BLUE #1, CRUCIFIXION - on the back of the stretcher.

Many thanks for your trouble.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

June 26, 1964

Gima's Art Gallery
Ala Moana Center
Honolulu, Hawaii

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York 22, New York

Dear Mrs. Halpert;

Thank you for your letter of June 22.

Of the four paintings we received from the
Downtown Gallery, one, "Deep River", was sold for
\$150. The remaining three paintings were returned
to Ben Takayasu, who is taking care of this matter
while Isami is away. At present, however, Ben is
vacationing on the mainland, and unfortunately, this
is all the information I can give you right now.

The show, as you know, was a great success.
We sold altogether 36 paintings, prints, etc. The
total income from the exhibit was \$3,860.00. Of
this amount, we have so far received only a portion.
When these financial matters have been cleared up,
however, we will send you a check for a 10% commis-
sion on total sales to which we feel you are enti-
tled.

Thank you.

Sincerely,

Takeo Gima
Takeo Gima

201

TG:s

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 24, 1964

Mr. Joe Mayer
Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Mr. Mayer:

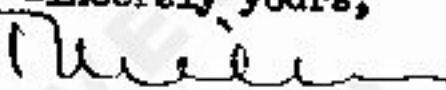
Here are the two additions about which I spoke to you on the telephone today.

CUSTOMER list: Mr. Ben G. Takayasu
✓ 562 Iana
Kailua, Oahu, Hawaii

MUSEUM list: Mr. Javier Corona
✓ American Embassy (USIS)
Reforma 305 - 229
Mexico d. f.
Mexico

I will greatly appreciate having the lists on Friday of this week. Many thanks.

Sincerely yours,


Tracy Miller

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EAST CLEVELAND MUSEUM GALLERIES

Postal Box 2530 - Cleveland Ohio 44112

July 1, 1964

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51st. Street
New York, N.Y. 10022

Dear Miss Miller,

Please excuse my late reply on your letter dated June 17th., but as of late we have been overloaded with work and my correspondence has become very neglected. Regarding the Zorach photographs, we gave them to the Collector who had expressed the interest in obtaining an example. Since that time he has not mentioned anything further about it to us. Currently he is on a vacation, and when he returns, I shall see the photos are returned to you.

Respectfully yours,

for: G. W. Fitzpatrick

Nancy Brightwell

Nancy Brightwell
Secretary

June 26, 1964

Mrs. R. A. Wilson
Locust Grove, Route 1
Big Island, Virginia

Dear Mrs. Wilson:

Mr. Beckwith has just been here and was as pleased as I
am on seeing MARY CHALKLY in her new glory.

You will find attached to the back of the painting an
envelope containing two photographs; one is of the paint-
ing before restoration, the other a photograph of the in-
scription on the back of the canvas, which includes the
name of the sitter, the name of the artist and the date.
These two records are very valuable and should be re-
tained, preferably in their present position.

We are closing today for the two summer months, but all
mail sent to the above address will reach me. I hope I
will have the pleasure of seeing you and Mr. Wilson in
the Fall. An announcement of our reopening date will be
sent to you.

Sincerely yours,

EOH/tm

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

6/22

EGH -

Talked with Mrs. Scheinman. She will arrange for
the pick-up this week.

Says they are fully covered, but will call me back
with the name of the broker, which she couldn't
remember as she was calling from home and informa-
tion was at the headquarters or whatever.

Consignment should be made to:

Long Island Arts Center Inc.
C. W. Post College
Greenvale, N. Y. Att: Mrs. Rosa

Shall I go ahead and make it? Or shall John? Or
what?

28x21

like this, surely -

We all agree that this is
the best summer home we've
ever had. In a lovely location
overlooking the bay, it's modern,
in good simple taste and a snap
to keep up. The only hitch is
that if someone snores 2 bedrooms
away, you jump.

Do take care of yourself
& try to slow down a bit (even
as I write it I know how silly
that is). But know that we
all love you & anytime you
feel like getting on a plane to come
here, just phone. We'll even get
you a hotel. Lots & lots of love
Yvonne



GRAHAM PORTER, VICE PRESIDENT

Commerce Trust Company

KANSAS CITY, MISSOURI 64141

June 22, 1964

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Miss Halpert:

Your June 19th letter concerning the Rattner painting has just arrived.

Just so there is no slip-up as to the insurance coverage until it is delivered to us in Kansas City, Dr. Ellis advised me in an April 23rd letter that the work would be fully insured in wall-to-wall insurance by the General Board of Evangelism of the Methodist Church.

I am sending him a copy of this letter so that he may take care of the matter. I am sure he will contact you if there is any question concerning this.

Sincerely,


Vice President

GP/sfm

cc: Dr. Howard W. Ellis
General Board of Evangelism
of the Methodist Church
1908 Grand Avenue
Nashville 5, Tennessee

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1445 Edgumbe Road
St. Paul, Minnesota 55116
June 23, 1964

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 57 Street
New York 22, New York

Dear Mrs Halpert:

The two Folk
Art paintings have been sent
to you as you directed in
your telegram of last week.
They left this morning by
REA Express and should

ROBERT DAVID STRAUS

June 29, 1964

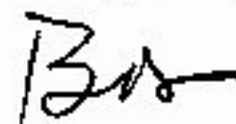
Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I was shocked a few days ago to read of the death of Stuart Davis. I did not know that he was ill. Please express our sympathies to his family.

Carol is still in Mexico, and I am sure she will also be shocked to hear of this great loss to the art community of this country.

Kindest regards,



RDS:file

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The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

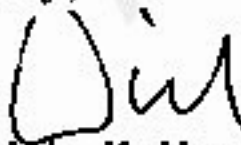
June 23, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert:

At Gudmund Vigtel's request I am sending you a supply
of The New Tradition catalogues. Hope you'll find them of use.

Cordially,


Richard A. Madigan
Assistant Director

RAM/vc

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

• baker paper company •

36 BROAD STREET

OSHKOSH



PHONE: 231-8030

WISCONSIN

2 July 1964

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

I am enclosing my check in the amount of \$65.00
to be applied on my account.

This leaves a balance of \$420.00.

Thank you!

khb:ms

Sincerely,

Keith H. Baker
Keith H. Baker

Correct
7/27/64
@

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Print Council of America

"The definition of ORIGINAL ENGRAVING as formulated by the Association of Print Dealers and identical to that of Customs was adopted by the National Committee for French engraving at its General Meeting held December 18, 1964. The vote was unanimous except for one, with the absent President abstaining. "Here is the text --

MANIFESTO FOR THE DEFENSE OF THE ORIGINAL PRINT

"La Chambre Syndicale de l'Estampe et du Dessin, in view of the lack of legislation for the protection of the 'ORIGINAL PRINT' and of the use of this designation, directs the attention of print dealers as well as of the public forming their clientele to the fact that the definition of an original print which has served as the basis of the pertinent text drawn up by the French Customs Service and which was formulated by the NATIONAL COMMITTEE ON ENGRAVING at the International Exposition of 1937 under the Presidency of Mr. Marcel Guiot and in turn adopted by the NATIONAL COMMITTEE ON ENGRAVING under the Presidency of Mr. Julien Cain, reads as follows:

'AS ORIGINAL ENGRAVINGS, PRINTS AND LITHOGRAPHS SHALL BE CONSIDERED PROOFS IN EITHER BLACK OR IN COLORS DRAWN FROM ONE OR SEVERAL PLATES, CONCEIVED AND EXECUTED ENTIRELY BY HAND BY THE SAME ARTIST, REGARDLESS OF THE TECHNIQUE EMPLOYED, WITH THE EXCLUSION OF ANY AND ALL MECHANICAL OR PHOTOMECHANICAL PROCESSES.'

"Only prints meeting such definition are entitled to be designated as ORIGINAL PRINTS.

"It so happens that there are offered to the public or exhibited

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

June 25, 1963

Mr. William H. Lane
Leominster, Massachusetts

Dear Bill:

It was good to talk to you even for a few moments and I want to repeat how pleased I was.

I hope that you sent that form to Jim Sweeney who is about to fly off to Ireland. Gwen O'Keeffe was pleased with the idea and let him have one of her favorite paintings which is being picked up on Monday. No doubt you have all the information regarding shipping instructions, etc. If not, please have the painting delivered by Boston Truck directly to Budworth with a note indicating the name and location of the exhibition in Dublin.

Also I would like to repeat that we would very much like to get our records straightened out on the following:

Arthur Dove CINDER BARGE & DERRICK, 1931
FROZEN POOL AT SUNSET, 1933
Georgia O'Keeffe PART OF THE CLIFF, 1946

Sam Pope

Our stock taking is being completed at the end of this week (June 23th) and I am eager to get everything off my mind so that I can have a relaxing summer. Do let me hear from you.

And I certainly hope that you will arrange to visit me in Newtown. While I have ^{two} three lectures scheduled I have arranged to concentrate them within one period starting about the fourth of August and ending on the 10th. From there on I am going to stay put and will do so during the month of July.

My very best regards.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Ch. Clark
538 S. Flower St.
90017*

Conn.

June 19, 1964

Mr. William Candy
550 South Flower Street
Los Angeles 17, California

Dear Mr. Candy:

At last the photographs have arrived - and are now enclosed for your consideration.

All the pertinent data appears on the reverse side of each print and the prices are listed below.

DEER ISLE MAINE, FLOWING SEA	\$4000.
GREY DAY, CAPE SPLIT	4000.
LEDGES AND SEA, CAPE SPLIT	3800.
<u>HEADED DOWN EAST</u>	4500.

I hope that you will be pleased with the selection and that I will hear from you shortly. While the Gallery will be closed during the two summer months, all mail sent to the above address will reach me.

Sincerely yours,

EGH/tm

P. S. I'm sorry to report that we have no Hartley water-colors. However, we have five outstanding examples of his work in oil.

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June 25, 1964

Mr. Gustave von Groschmitts, Director
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. von Groschmitts:

As you have probably heard, Stuart Davis passed away last evening.

We have been asked by his attorneys to withhold all of his work from sale for the time being and ask that you please note this in connection with his SLIPS AND IPS, which you have for the Carnegie International.

We will, of course, notify you of any change in the above status.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions.
archivists are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
of be published 50 years after the date of sale.

WILLIAM E. CANDY
550 SOUTH FLOWER STREET
LOS ANGELES 17

Dear Mrs Halpert,

Here is your receipt all signed.
Thank you for arranging the reduction in price for
Headed Down East. It makes it that much more
attractive to me. Even with this price it makes
it my most expensive watercolor. But maybe it will
be my favorite.

Thank you too for sending the
photographs of the Sheeler drawings.

I am off to Santa Barbara for the
weekend. Maybe the package will arrive today
but surely it will be here on my return.
Unless I hear from you with a new address I
will just use the gallery for communication.

Thank you again; it's all most
exciting.

Sincerely,

William Candy

25 June 1964.

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

June 25, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of June 19th and the photographs. It will not be necessary for us to collect the paintings until after Labor Day, but, of course, I was anxious to get the letters off as soon as possible because of summer vacations.

We have received several replies and, hopefully, will get more soon. Some of the paintings were not available to us so I have had to make other requests to substitute for them. Since this will probably continue to be the case I wonder if it would inconvenience you to let me keep some of them for awhile (I am returning others that we have already referred to or have copies of in our files). Perhaps we can borrow HEIGHTSTOWN TURN-OFF from the gallery too. I'll know a little later if I will have space for any more.

Thank you again for your cooperation and have a good summer.

Sincerely,

Marjorie Ruben

Marjorie Ruben

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

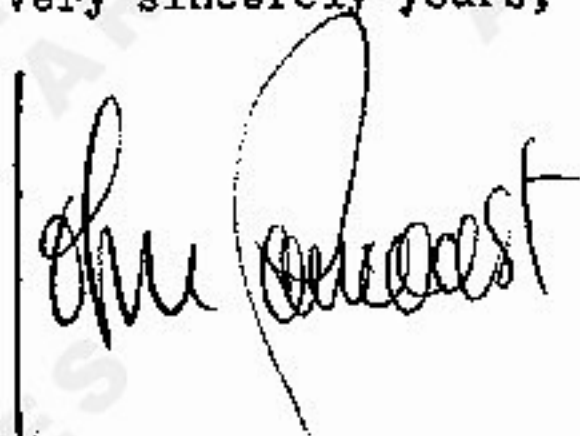
July 2, 1964

Dear Mrs. Halpert:

Thank you very much for your letter of July 1 and for all the information you were able to give us on our Coleman Chinatown. You have really solved most of our problems with the history of the picture.

With my deepest thanks and warmest regards.

Very sincerely yours,



John Pancoast
Director

JP/b

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HERMAN C. BIEGEL
THOMAS E. JENKS
C. RUDOLF PETERSON
JOSEPH G. BLANDI
VALENTINE BROOKES
VINCENT H. MALONEY
GEORGE P. LAMB
RALPH E. GAYTON
JOHN P. LIPSCOMB
ALFRED M. OSGOOD
JOHN A. CARDON
ROBERT W. SULLIVAN
JOHN M. SKILLING, JR.
GEORGE W. BEATTY
CARRINGTON SHIELDS
HERBERT L. AWE
RALPH I. PETERSBERGER
WILLIAM T. GIBBS, III
MALCOLM D. MACARTHUR

COUNSEL
FLOYD F. TOOMEY
FREDERIC P. LEE
RALPH A. GILCHRIST

ARTHUR H. KENT (1894-1960)

LAW OFFICES
LEE, TOOMEY & KENT
1200 EIGHTEENTH STREET, N.W.
WASHINGTON, D. C. 20036
FEDERAL 8-4856

June 23, 1964

CABLE ADDRESS "LEETAK"
ASSOCIATED IN FEDERAL MATTERS
KENT AND BROOKES
1800 INTERNATIONAL BUILDING
57 MARY'S SQUARE
SAN FRANCISCO, CALIFORNIA 94108
TYRON 1-7630
VINCENT H. MALONEY
835 MADISON AVENUE
NEW YORK, N.Y. 10021
LENPLETON 5-7340
ROBERT W. SULLIVAN
1700 BROADWAY
DENVER, COLORADO 80202
292-1850
BRUSSELS OFFICE:
4 PLACE DE LOUVAIN
DR. F. E. C. VANTOMME
RESIDENT ASSOCIATE
TEL 17-07-08

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

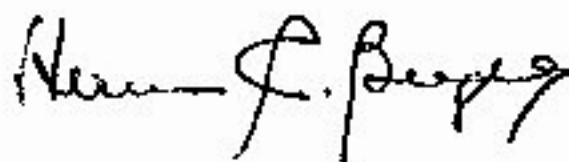
I have your note with which you transmitted an extract from a letter sent by the Detroit Institute of Arts, relating to the changes made in the law by the Revenue Act of 1964, affecting charitable contributions of art.

The new provision to which you refer, which takes effect on or after July 1, 1964, relates only to contributions of art with respect to which the donor retains a life interest. This was the form of gift you had originally planned to make to the Corcoran.

However, we subsequently agreed, in order to get our ruling, that you would give an undivided interest in a work of art to the Corcoran, under which you and it would share possession and enjoyment for an appropriate portion of each year. As stated in the Detroit Institute's letter (in the paragraph following paragraph number 3), gifts of this nature are not affected by the restrictive feature of the new law requiring the gift to be completed before July 1, 1964. Accordingly, the July 1, 1964 date is not a deadline for your planned gift.

If you have any further questions in this connection, please don't hesitate to get in touch with me.

Very truly yours,



Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East Fifty-first Street
New York, New York 10022

cc: Frederick Baum, Esquire

Print Council of America

The attached papers are self-explanatory.

If you subscribe to the STANDARDS formulated by the Print Council with the assistance and cooperation of our Advisory Committee for Dealers, please sign Page 6 and return it to us. We will then send to you, at a later date, the framed certificate referred to on Page 1.

Please sign your name and address exactly as you wish them to appear in our forthcoming directory of qualified print dealers who subscribe to the STANDARDS.

TG:C
Encl.

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 5, 1964

Dear Edith -

So sorry to learn
of Stuart Davis' passing.
There will never be
another like him.

I am going to
be released from the
hospital and the doctor
says I will be okay.
I am anxious to get
back to work.

Please keep us

DEALERS STANDARDS

- 1 A dealer shall not describe any print as an original print, original etching, original lithograph, original engraving, original woodcut or the like, unless it is an original print as defined at page 3 above.
- 2 A dealer shall deliver to a buyer a written invoice for prints sold, distinguishing reproductions from original prints in all printed matter, including catalogs and advertisements, and upon all invoices.
- 3 Catalog descriptions of prints should include all pertinent and significant information available with respect to such matters as collaboration on plate, signature or numbering by others than the artist, processes used and who used them, condition of print (such as cut margin or restoration), states, size of edition and number of impression, signature, date of execution, cancellation of plate. Such information shall be conveyed to the buyer and shall, upon request, be entered on the invoice.
- 4 Dealers shall use their best efforts to obtain from artists, publishers, and other sources, and to make available to the public, evidence that work is original; a description of how each print was made; and other pertinent facts such as catalog information and number.
- 5 Dealers shall help members of the public to understand the difference between a reproduction and an original print, explaining processes of printmaking and using their best efforts to foster knowledge and appreciation of fine prints, new and old, avoiding unusual and misleading terms such as "heliograph" which conceal the fact that a reproduction is not an original print.

Recognized dealers who subscribe to the Dealers Standards set forth above and who pledge that they will abide by them may, upon request, receive a certificate from the Print Council of America attesting the facts. Such certificate shall remain the property of the Print Council and may be revoked at will, and the Dealers Standards may be changed without notice; but it is the plan of the Print Council, prior to any change, suspension or revocation of a certificate, to give notice to the dealer and to afford him an opportunity to be heard by a committee appointed by the Council. Any dealer may withdraw at will by canceling his pledge and returning the certificate to the Print Council.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

June 24, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

We have received the receipt for the paintings by Broderson, Davis, Rattner, Stasack, Tseng Yu-Ho and the Zorach sculpture. This will be signed and returned when the things arrive here, as you request. It is good to know that all except the Davis have been turned over to Santini's.

I have written to the Museum of Fine Arts in Houston about the Davis, per the enclosed letter.

We have not yet heard from Mr. Markus about the Ben Shahn, and we wrote to him on June 15. Have you any idea how soon he will be leaving for Europe? We will welcome any further suggestions from you.

With much appreciation,

Sincerely yours,

Alice Davis

Encl.

2nd Santini's
Have 650 Ins. in
crate

Red for address
to post up
P. U. Weel
8/5

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

June 24, 1964

Mr. Edward Mayo, Registrar
Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

We have received a letter from Mrs. Halpert of the Downtown Gallery in New York, telling us that the Stuart Davis painting Blips and Ibs, which has been chosen for our coming International, will come to us direct from Houston. Mrs. Halpert has suggested our writing to you about this.

I am enclosing a shipping memorandum which we hope you will have your staff refer to when it comes time to send the painting here. It will be covered by our insurance while in transit in addition to the time it is here, at the amount given on the entry form, or \$25,000. I do not know whether the painting is in an exhibition in your museum now or not, but we would like to have it shipped toward the end of next month - or before - if possible.

Looking forward to your reply, I am

Sincerely yours,

Encl.
cc: Mrs. Halpert

Secretary for the International

JUNE 19, 1964

MR. EDWARD MAYO, REGISTRAR
MUSEUM OF FINE ARTS
1001 BISSONNET
HOUSTON, TEXAS

PLEASE REPLY RE STUART DAVIS. URGENT.

EDITH G. HALPERT,
DOWNTOWN GALLERY

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June 19, 1964

Miss Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Miss Ruben:

After checking with Stuart Davis, we finally located the painting entitled MUSIC HALL, which you requested and which had been tucked away in his studio for many years. Consequently, you may add to your list the following:

MUSIC HALL 1910
ROCKPORT BEACH 1916
DRYING SAILS 1932

Will you also be good enough to let me know about the final decision on the overall exhibition, as the artist will certainly wish to have that information before the selection is catalogued. Also, would you be good enough to return whatever photographs you no longer require.

I can't recall whether I advised you previously that the Gallery will be closed during July and August and that unless the paintings are picked up before June 26th, it will be necessary to wait until after Labor Day, when we reopen.

Sincerely yours,

EGH/tm

P.S. Will you please let me know whether there are any other paintings selected from the Gallery list, so that we may prepare the consignment invoice, which will include the selling prices (if for sale) and the insurance valuations. Thank you for your cooperation.

June 24, 1964

Miss Helen Heninger, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Miss Heninger:

Thank you for the return of the Webers, which arrived yesterday afternoon. However, one gouache - FIGURE WITH UP-RAISED HANDS, c. 1942 - was not included in the return shipment.

Was this picture sold, perhaps? Could you let us know the status of this one item? Many thanks for your attention.

It was good seeing you when you were here. It is possible that I will be in San Francisco this summer - for the first time, yet - and if so I will certainly stop by to see Gump's, and you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

GUMP'S

Agencies in:

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

June 17, 1964

COPY

W. S. Budworth and Son, Inc.
424 West 52nd Street
New York City, New York

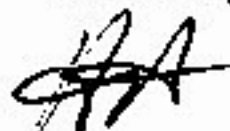
Gentlemen:

By American Air Line, deferred freight, we are today shipping 20 Max Weber paintings and drawings to you.

These are to be returned the Downtown Gallery, 32 East 51st Street, New York City, New York, Telephone No., Plaza 3-3707.

However, please notify Mrs. Edith Halpert at the Gallery when you receive the works for further instructions about their disposal.

Sincerely,



Helen Heninger
Director
Gump's Gallery

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

per [signature] not on list
July 1, 1964

Mr. John Panoast, Director
Portland Museum of Art
111 High Street
Portland, Maine

Dear Mr. Panoast:

Fortunately, I was able to find our old scrapbook on Glenn Coleman, although we have not handled his work since he died - in 1932.

I found a photograph (made by Summi) in this book, indicating that we had exhibited CHINATOWN in our one-man show of Coleman's work held in March, 1929, when the painting was purchased by Mrs. Helen Hackett. Incidentally, she later opened a gallery and obviously sold it subsequently.

There is also a notation to the effect that this CHINATOWN, which by the way was painted in 1927, was listed and reproduced in the Whitney Museum Coleman Monograph. No doubt the Museum has the publication on file, where it is more accessible than ours, as all such publications are in our warehouse vault. As you requested, I am returning the New York Times clipping.

Sincerely yours,

EGH/tm

July 1, 1964

Mr. Edward Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

The Stuart Davis Estate lawyer asked me to confirm the fact that the painting SLIPS AND IPS by Davis has been withdrawn from sale until such time as the routine legalities have been completed. We have advised the Carnegie Institute accordingly and hope that, by this time, the painting is en route to Pittsburgh.

Many thanks for your patience and cooperation.

Sincerely yours,

EGH/tm

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June 24, 1964

Mr. Graham Porter, Vice President
Commerce Trust Company
Kansas City, Missouri 64141

Dear Mr. Porter:

Thank you for your letter of June 22nd.

It is our understanding now that the Abraham Rattner painting COMPOSITION IN BLUE #1, CRUCIFIXION will be picked up here in New York, as per arrangements made by Dr. Ellis and delivered for exhibition by the General Board of Evangelism of the Methodist Church at Purdue University. After the close of this exhibition, we understand that the painting will be sent directly to you in Kansas City from Purdue.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

C: Rev. Howard Ellis

Sincerely yours,

1. Udang 2. Penyakit 3. Penyakit 4. Penyakit 5. Penyakit 6. Penyakit 7. Penyakit 8. Penyakit 9. Penyakit 10. Penyakit 11. Penyakit 12. Penyakit 13. Penyakit 14. Penyakit 15. Penyakit 16. Penyakit 17. Penyakit 18. Penyakit 19. Penyakit 20. Penyakit 21. Penyakit 22. Penyakit 23. Penyakit 24. Penyakit 25. Penyakit 26. Penyakit 27. Penyakit 28. Penyakit 29. Penyakit 30. Penyakit 31. Penyakit 32. Penyakit 33. Penyakit 34. Penyakit 35. Penyakit 36. Penyakit 37. Penyakit 38. Penyakit 39. Penyakit 40. Penyakit 41. Penyakit 42. Penyakit 43. Penyakit 44. Penyakit 45. Penyakit 46. Penyakit 47. Penyakit 48. Penyakit 49. Penyakit 50. Penyakit 51. Penyakit 52. Penyakit 53. Penyakit 54. Penyakit 55. Penyakit 56. Penyakit 57. Penyakit 58. Penyakit 59. Penyakit 60. Penyakit 61. Penyakit 62. Penyakit 63. Penyakit 64. Penyakit 65. Penyakit 66. Penyakit 67. Penyakit 68. Penyakit 69. Penyakit 70. Penyakit 71. Penyakit 72. Penyakit 73. Penyakit 74. Penyakit 75. Penyakit 76. Penyakit 77. Penyakit 78. Penyakit 79. Penyakit 80. Penyakit 81. Penyakit 82. Penyakit 83. Penyakit 84. Penyakit 85. Penyakit 86. Penyakit 87. Penyakit 88. Penyakit 89. Penyakit 90. Penyakit 91. Penyakit 92. Penyakit 93. Penyakit 94. Penyakit 95. Penyakit 96. Penyakit 97. Penyakit 98. Penyakit 99. Penyakit 100. Penyakit

100% 100% 100%

EGH/tm

* P.S. I take it for granted that you will assume all expenses involved, as I certainly have no money to pay for the same. I am sure you will be very understanding in this matter, as I do not wish to be a burden on you. I am sure you will be very understanding in this matter, as I do not wish to be a burden on you. I am sure you will be very understanding in this matter, as I do not wish to be a burden on you.

these as well.

and which is in the possession of Mr. Gustaf Allen. Perhaps you can borrow it at the Orphan's Castle in the Haverkelds library in Upsala, Sweden. We are not sure which of the two is a study - is a black and white water-color - shortly after he died. One are two portraits of the late King Hammarberg and his children, which were painted in the early 1800s, of which I am now enclosing a catalog. Also, there are some of Hammarberg's work, which it is enclosed during the one-hour show and that the Museum passed in Stockholm as it is collected a very outstanding spray whatever is now available here now. You may be aware of this fact.

ry. The gallery closes on June 25th for the summer months and we can give us to subject matter, if you are interested - as a museum - to include those so that the exhibition will be retrospective in character and include the 'Collection' current exhibition sent on to you, but will make some additions. Indeed, I will be very happy, not only to have that removed from the collection.

Keep down the shipping charges for you. *
I like to have so that I can arrange for loans in the New York vicinity, to
the works of art, both in transit and during the exhibition in Denmark. I
would also like to know how many paintings, drawings and graphics you would
after the exhibition closes and will arrange for the insurance to cover all
London and from New York as well as for the return shipment to the gallery.
No doubt you will make the necessary arrangements for transportation from

I note that five days have elapsed since your letter was addressed to the Leicester Galleries and that you are leaving for your vacation abroad this week. I hope that my letter will be forwarded from London to your present location and that you can communicate with both Mr. Nicholas Brown of the Leicester Galleries and with me either directly or through your assistant. While the Gallery closes at the end of this week, my mail addressed here will reach me promptly and I will come to New York to meet further selections from several of the museums and private collectors if you desire.

Do let me know what Dr. Edel has to say about Morris's condition. He looked very well, but I wish that the doctor would tell him to cut down on his beer intake. That is what makes him too broad to fit into a small studio. All in all, it was wonderful to have seen you and Morris. I enjoyed it tremendously as I am fond of both of you and again regret that I was in such a bad mood during your visit. I'll do better next time. In the process of moving, I'm sure I will find a photograph of myself for Morris and am very proud that he really wants one. I will try to find a younger edition - and I don't mean the one of me as a blonde baby. His pictures arrived from the framers and look wonderful and will be a great asset for our opening exhibition in September. And so, love to you, Morris and Bill.

Love,

Dear Joan

Thank you for your charming letter.

EGH/ta

P.S. A receipt for the pictures is enclosed. You notice I made them at \$750. each, as the difference of \$75. will be taken by the framers and the photographs and will accordingly be charged to the client. We will sell them for \$850. or \$900. depending on who or what. As you were, I have been wondering which way you would go. The late loss of your letter, and as you know, I have been wondering which way you would go. I am sure you will make a better person of me accordingly.

I regret that I could not be a better hostess during your stay, but I'm sure you understood my constant discomfort.

Well, Friday was our last day of the season and we are putting out a nice big sign to announce that we are closed during July and August. This will give me an opportunity to clean up a great deal of work, get our stock checked thoroughly, prepare new records for the new season, and I hope to run the gallery more efficiently hereafter. It will also give me time to move wherever I'm going, to get settled in grand style, so that I can open up in the fall without a bunch of little details which bother me as much as the shingles did. Tracy is taking his vacation late, so that we really have some leisure to handle all of this.

I'm always impressed by the success that you have with all your exhibitions. You are a real little salesperson and by this time should be dripping with diamonds in your stare. I was amazed at your list of future assistants. Two nieces and two sons. You sure will not be short of business in a month. However, keep us the spirit. I think you're quite a gal.

You are a dear and I appreciate your suggestion to meet later. However, she is there and I don't remember whether or not I had given her my address. Perhaps you could send her an invitation to one of those fancy openings, or in any event, ask her to come in to see you. I am sure she would love it and perhaps you know some good-looking young guys, who are self-sufficient, who are not effete or materialistic, although she can take very good care of herself and is attractive enough to get some beaux who will show her more of California than L.A. Her address is 14400 Wilshire Blvd., U.C.L.A., 401 Wilshire Drive, Los Angeles.

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ART DEALERS ASSOCIATION OF AMERICA

575 Madison Avenue
New York, N. Y. 10022

June 29, 1964

TO: All Members

RE: Summer Show

1. If you have not already done so, would you arrange to have all works shipped to the summer show picked up from Parke-Bernet on August 3, or as soon thereafter as possible.

2. a 10% commission is payable to Parke-Bernet on all objects sold at the show. Dealers will be notified of all sales and billing and shipping will be left to the individual dealer.

Gil Edelson

GSE:rk

A735

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WILLIAM E. CANDY

550 SOUTH FLOWER STREET

LOS ANGELES 17

Dear Mrs. Halpert,

The three photographs out of the four are now on their way back to you. Thank you so much for sending them all on to me. Needless to say, I am very anxious for HEADED DOWN EAST to arrive.

Also, I would be very much interested in seeing a photograph of Mr. Sheeler's REDWOODS. I hope you can arrange this for me before you close your gallery.

Don't forget to send me the address you want me to use while you are on your vacation, and I in turn will try not to delay with decisions.

Thank you again for your interest and trouble,

Sincerely,



23 June 1964.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 23, 1964

Mr. William Candy
550 South Flower Street
Los Angeles, California 90017

Dear Mr. Candy:

You will be surprised, I am sure, and so would anyone
acquainted with The Downtown Gallery, to see a price
change on the consignment invoice now enclosed.

In talking to a member of the Marin estate, I suggested
that the figure be lowered to the previous price of \$3750.
I'm sure you won't mind.

In the package containing the painting, you will find an
envelope with the two photographs I mentioned during our
conversation. Sheeler was in California for some months
during 1955-56 and was entranced with the tree formations,
with the clarity of light, etc. These are the two drawings
we withheld from sale together with the one remaining oil.
I mentioned that he suffered a stroke and is incapacitated
and has done no work since. We are however prepared at this
point to sell one of the two and, if you are interested, we
will be very glad to send it to you.

SEQUOIA ROOTS	ink painting	1956	\$850.
THE GREAT TREE	" "	"	675.

Sincerely yours,

EOH/tm

SJS

if they can be held til
after Sept. 15th since we'll
be at the Cape til then.

Our phone there is
Plaza-9-3697

Food isn't bad -
Rooms are pleasant -
Beach is lovely -
Company stimulating
Rates - the lowest.
Give us a try -

STEPHEN STONE

Fondly
SJS

Phone 617-645-2871

Menemsha, Mass.

June 29, 1964

Dearest Edith,

We were shocked to read
in the Times of Stuart Davis' death, and know you must
have been completely shattered
by it. We know how devoted
you were to him as a person
as well as an artist and
what a loss this will be
to you.

No matter how you
look at it, this has been
a horrible year for you. I

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2.

make it (plus others).

We held the meeting. Fredericks & Murphy are trying to help secure in some survival funds to have as going until we can get foundation support in October.

I think we have come through our probationary period very well. As a non-professional in the field, I have launched the Museum to excellent public response but, working almost alone, I have come about as far as I can. I now have a tiger by the tail. If the Museum has a worthwhile function to perform, it now must have professional help from the art and philanthropy worlds, and I hope that you can lend your weight to helping us muster the support we need. I am confident that you will be very pleased with what you see and hope that you can come down soon.

Enclosed also are a few brochures that we have been sending out.

Best regards. *Don't work too hard!*

Sincerely,

Warren

Warren M. Robbins

Enclosures.

July 1, 1964

Mr. David Sellin
1 Utica Street
Hamilton, New York

Dear Mr. Sellin:

As you requested, I am returning the "Honor" to you in care of Mr. Thorsten Sellin, 4106 Locust Street, Philadelphia 4, Pennsylvania. The papers you gave me are enclosed in the carbon copy of this letter, which will also be sent to Philadelphia so that you may have all the material intact.

When you return from what I hope will be a very pleasant vacation, you might call me and I can give you further details.

Best wishes.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-71
3-12-73-74

10 EAST 40TH STREET
NEW YORK 16, N. Y.

June 29, 1964

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Re: Artist: Marsden Hartley
Loss: Approximately 4/63
University of Notre Dame

Dear Miss Halpert:

We were advised by the company that a check in the amount of \$150.00 in settlement of the above captioned claim, was sent to the University of Notre Dame, and that they have received payment from the company.

Very truly yours,

ARTHUR R. FREEMAN

BY


claims dept.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

June 29, 1964

Miss Tracy Miller
Secretary to Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Miller:

Mr. von Groschwitz has asked me to thank you for your letter of June 25. We were all very sorry to learn that Stuart Davis had died.

As you request, we will list Blips and Ifs as not for sale until you notify us to the contrary.

Sincerely yours,

Alice Davis

Secretary for the International

LACKADAY FARMS

ABERDEEN-ANGUS CATTLE

YORKSHIRE SWINE

W. ESKINE GALLANT, JR.

P. O. BOX 79
ANDERSON, S. C.

June 23, 1964

*PL
7/1/64
as listed*

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

I am interested in a fairly small Stuart Davis Painting;
and if you have any slides available, I would appreciate
your sending them to me for observation. I will return
them to you immediately.

Please have the prices indicated on them if they are
available.

Cordially yours,

W. E. Gallant, Jr.
W. E. Gallant, Jr.

lbs

July 1, 1964

Mr. Moshe Y. Goodman
7/a Harqis Street
Jerusalem, Israel

Dear Mr. Goodman:

We have a number of serigraphs by Ben Shahn in our possession, as we represent this artist in all media. Unfortunately, we have neither an illustrated catalog nor photographs of the graphics. In lieu of the above, however, I am listing below the titles, sizes and prices of the few prints we still have available in the "Jewish" themes.

"WARSAW 1943" 1963 28"w x 36"h \$150.

DECALOGUE 1961 25½"w x 40"h \$275.

The Gallery closed on June 30th for the two summer months and our photographer is not available during that period as well. Thus, if you are still interested in the Fall, I will try to send you some photographs of the few drawings or water-colors we may have with Hebrew characters.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 25, 1964

Mr. Seymour Goldstone
531 Stinson Drive, Apt. 6
Columbus, Ohio 43202

Dear Mr. Goldstone:

At long last I am enclosing photographs of paintings and drawings by Ben Shahn, which are available. The pertinent data appears on the reverse side of each print and the prices are listed below.

THREEPENNY OPERA	\$950.
DOVE #575	600.
MALIBRAUX	590.

Although the Gallery closes for the summer on June 26th, I can arrange to have any one of these examples sent on to you within a few days after you advise me accordingly. If you prefer to wait until you come to New York in the Fall, won't you please return the photographs at your convenience. I look forward to hearing from you.

Sincerely yours,

ROH/tm

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June 17, 1964

Mrs. Winifred Dahlberg Moore
3422 162nd Street South
Seattle, Washington 98188

Dear Mrs. Moore:

Much as I should like to be of assistance to you, I'm afraid that I can be less helpful than I thought.

It so happens that the Hartley oil is of a period that I happen to dislike. This does not mean that it is not a fine painting, but merely a type that does not fit in with the character of the Gallery. I telephoned several dealers who more or less specialize in Hartley's work and no one would make a bid as it is customary in the art world to have a price set by the owner.

The Dove situation is somewhat embarrassing, as we have for sale a great many watercolors which belong to the estate and I would hate to compete with Mrs. Dove under the circumstances.

May I suggest that you communicate with one of the local dealers as both artists are considered very desirable at this time.

Again, I deeply regret that I cannot be of immediate help. If, on the other hand, you decide on a specific price for each, I will be glad to talk to the dealers again to see whether someone will accept them on consignment.

My best wishes for a speedy recovery.

Sincerely yours,

EOH/tm

to "radiograms".

Page 19: Obviously I was the only one of his friends during his Columbia Heights sojourn who was not aware of the will you refer to at the end of the page. This, as you note, indicates that Wood Gaylor had the key, to be turned over to me as agent for Lucy and Hermine. I learned about the collection directly from Pasoin's attorneys, Larkin, Rathbone and Perry. I cannot recall which of the three phoned, suggesting that I come down to see the contents of the trunks, etc. I did - and found, in addition to underwear and other personal items, this fabulous collection of paintings, drawings and the two sketchbooks. I immediately stated an enormous price as the valuation of the works of art. It was then that the lawyer told me that the other dealers who had been called in to make offers had talked down the contents and made absurdly low bids. To make a long and very, very shocking story short, I turned down a loan from the attorney, who was very eager to have me purchase the collection at a much lower price than I had suggested, but being poor and proud, I turned that down and formed a small syndicate, comprising Robert Laurent, Dr. Martin Vorhies, and Wood Gaylor, who never revealed the fact that he knew of the will and had the key. This, of course, is not for publication - just to get this off my chest. To realize that this purchase was made after my January exhibition and therefore none of the items was included. At this point, I also want to inject a very important factor, which will follow the page corrections.

Page 21, end of the second paragraph: Based on some of his earlier drawings, which he showed me before I supplied him with large carbon used in billing machines, were also done in this manner. Obviously he obtained carbon sheets in Paris or wherever he was, since several of the earlier oils, including one I own of a bordello, indicate that he drew in the same manner even on canvas, before applying the paint.

Now, I want to continue what I started right in the midst of the corrections. I think it is vital to mention the fact that Pasoin's contract with his dealer abroad required that he limit himself to certain specific subject matter, but that he had the right to retain some of his work after he met the contract demands as to quantity, subject, size and medium. This explains some of the very exciting, off-beat paintings which belie the statements frequently published that his work was limited to the female form and related subjects and occasional landscapes, etc. I have seen a good many magnificent religious themes, still lifes, portraits, the theatre, etc., and of course street scenes, cafe scenes and various compositions. I am always yapping about the trade mark established in merchandizing art, particularly so in France and now as persistently in America. And so, there goes another gripe, which you may forget if you so desire.

Finally, I want to repeat that it was a most pleasant experience to read your text. This publication, I am convinced, will be a great contribution in the world of art. Congratulations and my best wishes for a bowling success. May I give a party for you in New York on the date of publication? Best regards to Blanche.

As ever,

Print Council of America

widest publicity everywhere.

Other encouraging news related to this subject is found in the Information Bulletin, No. 53, of the International Association of the Arts (UNESCO, Paris) on page 6. We quote:

"DECLARATIONS CONCERNING THE LEGAL NUMBER OF CASTS OF SCULPTURES AND OF ORIGINAL PRINTS"

"The Secretary-General had communicated to the Director-General of UNESCO the New York Congress resolution expressing the hope 'that these declarations will be the subject of an international recommendation to be communicated by UNESCO to the Governments of Member States.'"

The definition of an original print agreed on at the Third International Congress of Artists in Vienna, September 1960, has been adopted with some modifications by the United Kingdom National Committee of the International Association of Painters, Sculptors, and Engravers and was published in England with the following explanatory points:

"Prints which may not be classed as original prints are the following:

"Copies of original works of art made wholly by photo-mechanical or other mechanical processes even though they may be in limited editions and bear the signature of the artist whose work is reproduced.

"Prints which may be described as a close or literal copy of an original work of art however produced."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Museum Section:

THE GUILD HALL • EAST HAMPTON, N. Y.

AFA

June 30, 1964

Miss Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st St
New York 22, NY

Dear Miss Halpert:

Thank you for your letter of June 25th.
I have made note of the fact that LEAPING DEAR (Weathervane)
was omitted from exhibition.

I have also made note of the fact that prices
you have given us on sale items are the minimum figures due
you.

Thank you very much for your help.

Sincerely,



Enez Whipple
Director

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Print Council of America

many directions as possible.

To intensify our efforts to educate the public on originality in prints the Print Council's executive secretary, legal adviser, and Advisory Committee for Dealers held a meeting with representatives of the Metropolitan New York Better Business Bureau and of the National Better Business Bureau, on January 11, 1965. There was broad general discussion of ways by which the Better Business Bureaus, locally and nationally, could work with the Council. As a result of this meeting an article titled "Standards for Print Dealers" was published in the February issue of a bulletin of the National Better Business Bureau which was sent to all local Bureaus and cooperating Chambers of Commerce.

Almost every week more evidence comes to light of widespread misunderstanding of graphic terms, ignorance of technical matters, and general confusion as to what an original print is. Occasionally these cases even involve museums. Last winter, for example, a leading museum in New England published and offered for sale at \$125 a "Portfolio of Ten Works by Ten Painters" described in a prospectus as "ten original plates." Actually these were silk-screen reproductions of paintings and the artists did not make the "plates" - i.e., the silk screens. Another museum in another part of the country held an exhibition of these reproductions which they described as "original prints." When the Council learned about this

4.

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Print Council of America

"While a variety of carefully planned legal measures may ultimately be called for in the instances you cite, I suggest that a more immediate step be taken to prevent potential buyers from being victimized by such forgeries. I urge that an illustrated article be written for a mass-circulation magazine, citing documented cases of this kind, and providing enough information to guide the alert purchaser to avoid the spurious offering (without citing offending galleries or perpetrators)."

July 1963 also marked the beginning of another phase of the Council's efforts: Our attempt to assemble a list of print dealers who are considered reliable by museums which have done business with them. A long, complicated procedure resulted in a list of 99 names, published in booklet form in November 1964. This booklet has proved useful not only for answering questions as to where to buy prints (which come to the Council's office every day by letter, telephone, and personal calls) but also in stimulating other print dealers to apply for inclusion in the list. To be included a dealer must, in addition to meeting the requirements, sign the "pledge" that he agrees to, and will abide by, the Standards for Print Dealers.

In addition to the 99 pledged "Print Dealers and Art Galleries in the U. S." about a dozen more have applied for the Council's CERTIFICATE and will be added to the list when it is reprinted. There are probably 900 print dealers in the country, we believe, and so the present list is only a small fraction of the potential listing. What we have done up to now is only a modest beginning that must be expanded in as

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Print to publishing information regarding sales transactions.
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Henry H Bloch
1464 Rhode Island Av, N W
Washington 20005

June 21, 1964

The Downtown Gallery
East 51st St near Madison Av
New York City

Attention: Mr John Marin

Dear Mr Marin:

You may remember some months ago we spoke about having
a painting appraised for tax purposes.

I have decided to donate a painting to the Montclair Art
Museum -- "Skunk Cabbage" by Georgia O'Keefe. The gift is
effective this month to comply with a change in the income tax
regulations. My object is to retain the painting during my
lifetime, but give title and the right to exhibit it to the
Museum.

The value of the painting as of today has be established.
As I recall, you said my request would be referred to the appropri-
ate persons for action, and there would be a charge for the service,
somewhere in the neighborhood of \$200. If there has been a sub-
stantial change, please let me know.

The painting was purchased about two years ago or more. You
can find the date and purchase price in your records, or I can
check my files the next time I'm in New Jersey. To help identify
the painting, it's dated about 1923, oil on fibre-board, mounted
in a plain metal frame under plastic, with a metal spacer between
the plastic and the painted surface. Although I don't have the
dimensions handy, I recall that it's about 12" by 15" or larger.
The back of the painting bears a label identifying it as formerly
belonging to the Whitney Museum, and being part of an exhibition
of pioneers of American abstraction. If these details need to be
more accurate, I can answer your questions concerning them during
my next visit to New Jersey in a few weeks.

Thanks for your help in this. I hope to stop by before too
long to see you and to look at some paintings.

Yours truly,

H H Bloch

11/61
7500
C 1932
12 1/2 x 14 1/2



UNITED STATES INFORMATION AGENCY
WASHINGTON

June 23, 1964

Mrs. Edith Gregor Halpert:

Thank you for returning the signed copies of the Loan Agreement forms. Enclosed for your records is a countersigned copy of the Memorandum of Loan.

Your cooperation in making this item available for the "Graphic Arts-USA" Exhibit is appreciated.

Sincerely,

Alice Burkowsky
Alice Burkowsky
East-West Exhibits Branch
Exhibits Division
Information Center Service

Enclosure:

as stated.

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, New York

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June 19, 1964

Mr. William Heller
Carson, Lundin and Shaw
425 Park Avenue
New York, New York 10022

Dear Mr. Heller:

I am enclosing my check for your modest fee and want to thank
you for your patience and advice in addition to the plans.

Believe it or not, I am still waiting for Mr. McTighe to come
through with the C.O., courtesy of the Knott Chain.

We are closing on June 26th for the two summer months and I
will tour the hotels in the area to see whether anything else
is available before making a decision in favor of an office
building. Space in these today is easily obtainable, but I
still prefer the hotel idea. Will you be around during the
summer in the event that I find something? I certainly will
have to make a decision in July. Naturally, I would want to
consult with you. Do let me know. I will be in and out of
New York, but all mail addressed here will reach me prompt-
ly and so will a telephone call through June 26th.

My very best regards.

Sincerely yours,

EDH/tm



THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA
TEL. 272-2109

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JHF Recall

JOSEPH GAER
Editor

DR. B. A. BOTKIN
DR. BEN SIEGEL
Associate Editors

June 22, 1964

Mr. Tracy Miller -Sec'y
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Miller:

Re yours of June 17th, the Benshahn photographs
are still in the hands of the printers. They will
not be ready for release until June 26.

At that time we will return them or as soon as the
printers are through with them.

Thank you...

Sincerely yours,

Joseph Gaer, Director

J
G
:
h

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

WILLIAM E. CANDY
550 SOUTH FLOWER STREET
LOS ANGELES 17

Dear Mrs. Halpert:

I am indeed happy with HEADED DOWN EAST. Enclosed please find my check for payment in full and with it comes my thanks for your arranging this for me.

In a few days I'll send back the Sheeler photographs. I would love to own the GREAT TREE but feel it's too expensive for me at this time. Someday I hope to come to the Downtown Gallery and have a good look at a lot of your things. I'm sure it would give me no end of pleasure.

Best regards for you. I hope you have a happy summer.

Sincerely,

William Candy

1 July 1964.

June 25, 1964

Mrs. Enea Whipple
The Guild Hall
East Hampton, New York

Dear Mrs. Whipple:

No doubt by this time you have received the blue form for signature. This is always sent immediately after the objects are picked up at the Gallery for delivery.

Please note that #1610, LEAPING DEER * WEATHERVANE was omitted from the exhibition. We had hoped that a slight damage could be repaired in time for the shipment, but found it was impossible to accomplish and therefore, we removed it from the group.

As you probably know, Mrs. Kaplan phoned and asked whether we would release some of the objects for sale. In response, I can advise you that, with the exception of numbers 710, 994 and 1800, all of which are in my private collection, the others may be sold if anyone is interested in purchasing them. However, whatever commission you wish to charge will have to be added to the figures listed in the column entitled "Price", as these are the minimum figures, which I had for insurance valuations and the retail prices would be considerably higher, but you may use your judgment and add whatever percentage you plan to deduct on other works of art you are borrowing from various dealers, etc.

Please send me a note confirming this arrangement. I hope the exhibition is a great success.

Sincerely yours,

EOH/tm

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ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7500

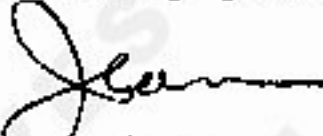
June 29, 1964

Mrs. Edith Halpert
The Downtown Gallery
22 East 51 Street
New York 22, N. Y.

Dear Edith:

Cleve told me that you were very pleased with his article on Bob Osborn - we also. And, as we want to include the date for the November exhibition, would appreciate your letting us know as soon as you have the specific date scheduled.

Cordially yours,


Jean Lipman
Editor

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JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

June 25, 1964

Dear Edith:

Here is a bad photograph of a good Hartley. It measures
40" by 30" and we bought it from Rosenberg in November of 1944.

We would like to know what we could get for this picture.
If you could give us your minimum and maximum guesses, ~~and~~ some
idea as to how long you think it might take to sell it to our
advantage and what your commission would be, we would be most grateful.

If lending it to a show you speak of would help sell it, we
would of course be glad to do so. On the other hand, if putting
it in this exhibition would take it off the market as it were, we
wouldn't want to do so.

What do you think we should do?

Yours truly,



James S. Schramm

JSS/pr

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

June 30, 1964

Mrs. Albert List
927 Fifth Avenue
New York, New York 10028

Dear Mrs. List:

Recently our bookkeeper reported that you had planned to return one of the Shahn paintings which you purchased. If so, would you be good enough to let me know which of the four we are to pick up - and whether it is at your home or at the Museum.

I'm sorry that I was not advised earlier by our temporary bookkeeper and regret if we have inconvenienced you in any way.

Many thanks for your cooperation. I hope to see you in the Fall when we reopen after our two months vacation. Meanwhile, all mail addressed here will reach me promptly. Have a good summer and best regards.

Sincerely yours,

EGH/tm

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CH
Country Art Gallery

WESTBURY, LONG ISLAND

516 EDGEWOOD 3-0303

MRS. DOUGLAS A. MCCRARY

MRS. CHARLES E. PAYSON

MRS. EDWARD L. WATSON

(home 516-MA.6-0922)

PS 7/1/64
June 24th, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.
New York, NY

Dear Mrs. Halpert:

Mrs. Watson has asked me to write to tell you that the Zorach
show at this gallery has been scheduled to open November 8th.

Mrs. Watson will arrange an appointment in September to
see you, at your convenience.

Yours very truly,

Dorothy van Gelder

Dorothy van Gelder
Secretary to the Director

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may be published 60 years after the date of sale.

✓ POK file
June 30, 1964

Mr. Paul Eeckhout, Conservateur
Museum voor Schone Kunst
Ghent, Belgium

Dear Mr. Eeckhout:

I cannot tell you how unhappy I am about the situation in connection with the Shahn painting.

He has been so occupied with the many books which have been published by and on him that he has produced very few paintings for us in the past year and certainly nothing large enough for an exhibition of the importance of yours in Ghent. Although I tried desperately to borrow one of the many outstanding examples owned by museums or collectors, I failed completely as there is one important exhibition current in Europe for which we required loans and there are at least five in New York at present in museums and at the World's Fair, which include the important Shahn. The few remaining paintings were not available, as many collectors have become difficult about making loans, due to the fact that quite a few paintings have been badly damaged with the careless handling, not only during shipping, but actually in museums, where new, irresponsible employees just hang them around.

I hope that you will give us an opportunity to make up for this unfortunate situation in the near future. I can assure you that I will make even greater efforts in cooperating with you. I hope that I will have the pleasure of seeing you again when you are next in New York.

Sincerely yours,

EOH/tm

7/5/64

Mrs. Samuel Yochelson
2927 Greenvale Road
Chevy Chase 15, Maryland

July 5, 1964

Dear Mrs. Halpert,

Many times my thoughts go back to our little talks on art. I wish I had had the foresight and the courage to go ahead -

As you know, my husband has given up a fabulous practice in Buffalo to head up a research team at St. Elizabeths Hospital and NIH - We have been here for three years - and I think this will remain our permanent residence for the rest of our lives

Our children are growing up - John (20 years) has just returned from the Sorbonne to finish up his senior year at Yale; and Bonnie (12 years), is going on to Junior High -

I should like to do something constructive in the area of art education or participation. Can you

איגרת אוויר
AEROGRAMME



Goodman Gallery
32 East 51st. Street,
New York City, N.Y.

U.S.A.

דואר אוויר
PAR AVION

קבל שלישי

EXPÉDITEUR—SENDER—השולח

Goodman

7/a. Margit Street,
Jerusalem, ISRAEL.

איגרת אוויר
Un aérogramme contenant un objet quelconque sera envoyé au tarif d'une lettre-avion.
An aérogramme containing any enclosure will be sent at airmail-letter rate.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 22, 1964

Mr. John S. Newberry Jr.
Apt. 7A - Carlton House
680 Madison Avenue
New York, New York 10021

Dear Mr. Newberry:

On June 26th, the Gallery will close for the two summer months and we are checking through our consignment files. We find that, on July 9, 1963, we sent you eight photographs of paintings by Georgia O'Keeffe.

If you still have them, would you be good enough to return these prints. All mail will be forwarded to my summer address.

I hope to have the pleasure of seeing you when we reopen in the Fall. My best regards,

Sincerely yours,

BOH/tm

June 17, 1964

Goldsmith Brothers
77 Nassau Street
New York, New York 10038

Attention: Mr. Mottola

Please make and send to us one rubber stamp for use by the Post Office to expedite forwarding of our mail during the summer when the Gallery is closed.

Please forward to:
Edith G. Halpert
Eden Hill Road
Newton, Conn.

I would say the type style should be 8L402, ~~without~~ a border.

We will appreciate your earliest possible attention.
Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

EDWARD H. BENNETT JR. ARCHITECT

80 EAST JACKSON BOULEVARD

CHICAGO 4 ILLINOIS

WABASH 2-6444

June 29, 1964


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert,

At the request of Mrs. Donald Booz I am going to try to arrange for the loan of a metal sculpture called "Cook of the Morning" by John Storrs for your shows of his work in October and November of this year. I cannot by any means promise to obtain this work, but I intend to do my best. Should I be successful there will be the problem of having it crated and shipped safely from Tryon, North Carolina. The nearest cities to Tryon are Asheville, N.C., and Spartanburg, S.C. The nearest large city is Charlotte, N.C., and Atlanta is about 150 miles away. Mrs. Booz thought that you might have some idea of who in this area might best be trusted with this job. As Tryon is quite an art colony I am sure the matter has come up before, but I am no longer well enough acquainted there to enquire.

I would appreciate any advice you can give on this.

Sincerely,



Edward H. Bennett, Jr.

June 26, 1964

Mr. Michael Landers
Woman's Day, Home Furnishings
Tawcett Publications
67 West 44th Street
New York, New York

Dear Mr. Landers:

The portrait which you rented for photographing for Woman's Day was returned just now (4:30 p. m.) badly damaged.

Would you be good enough to come to the Gallery on Monday to examine this. The Gallery will be closed, but if you will knock on the door, we will hear you and let you in.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1964

Mr. Graham Porter, V. P.
Commerce Trust Company
Kansas City, Missouri

Dear Mr. Porter:

As you probably know, Mr. Willard Cummings has arranged with Julius Lowy to have the Rattner painting COMPOSITION IN BLUE - CRUCIFIXION reframed. This job should be completed within the next few days and I am writing to ascertain whether you would like to have it sent directly to you for shipment to Purdue University. I would suggest, incidentally, that the insurance valuation be placed at \$15,000., which was the original price for this painting. Meanwhile, I will ask Lowy to crate it in preparation for the shipment and will transmit the information as soon as I receive a reply from you. Many thanks for your patience and cooperation.

Sincerely yours,

EGH/tm

STUART DAVIS exhibition
We want to lead to
and exhibit his work
at Utica. In my
opinion he was our
greatest 20th century
artist.

Looking forward to seeing
you again. With
warmest regards -

Edward.

June 22, 1964

Dr. F. M. Hinkhouse, Director
Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Dear Dr. Hinkhouse:

In May we sent you 13 photographs for your consideration and I am now wondering whether you might be through with any or all of them and if they could be returned to us.

We are closing the Gallery this Friday for the two summer months and are anxious to secure the return of all material from our records, wherever possible.

If you still have any of the items under consideration, by all means retain them for now, but we will appreciate your cooperation in returning any you can now spare.

Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ITT/AC&R SYSTEM — ITT/AC&R SYSTEM — ITT/AC&R SYSTEM
Via All America - Via Commercial - Via Globe - Via Mackay Radio

4

DR

ZCZC CT1565 LGL067 PLG32A

LONDONLG 14 1 1200

LT

DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22 USA

PLEASE SEND ONE PROOF OF FUTILITY

LEICESTER GALLERIES

COL 32 EAST 51 STREET NEW YORK 22 USA

1964 JUL 1 AM 7 34

DR

sent 2 copies per prev. fgm
7/15/64

MESSENGER: PHONE 797-7522
MATTERS: PHONE 797-3300

TO SEND A MESSAGE: PHONE 797-3311
MESSAGE INFORMATION: PHONE 797-7

Not to publishing information regarding sales transactions, securities are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-11
3-12-13-14

10 EAST 40TH STREET
NEW YORK 16, N. Y.

July 3rd, 1964

The Downtown Gallery, Inc.
32 East 51st Street
New York New York 10022

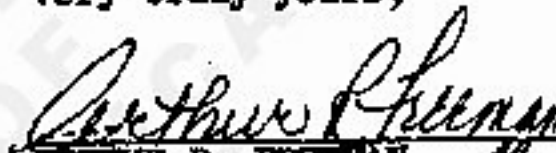
Attention: Miss Edith G. Halpert

Dear Edith:

Enclosed, please find another set of photostats.

I hope that these do not get lost also.

Very truly yours,


ARTHUR R. FREEMAN

ARF/bps
Enc.

Museum Section:

THE GUILD HALL • EAST HAMPTON, N. Y.

AFA

June 18, 1964

Miss Edith Halpert
THE DOWNTOWN GALLERY, INC.
32 East 51st Street
New York, NY 10022

Dear Miss Halpert:

We greatly appreciate your agreeing to lend us 11 items ~~from the~~ Am
for our American Folk Art Exhibition - for which Mrs. James M.
Perkins and Mrs. Jacob M. Kaplan are co-chairmen.

We received the yellow form but not the blue one which you
asked us to sign and return to you. Possibly Mrs. Kaplan
signed it at your office. If not, will you please send it to
us and we will sign and return it to you immediately.

We have arranged for Home Sweet Home Movers of East Hampton
to pick up the items at your gallery on:

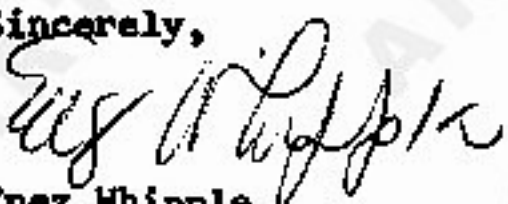
Monday, June 22nd - between 10 am and 4 pm

We have insured them for full value in transit and while on
exhibition here.

Our insurance agent is Osborne Insurance Agency, Main Street,
East Hampton, New York.

Again our thanks to you.

Sincerely,


Enez Whipple
Director

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

June 19, 1964

Mr. William McDonagie
2036 Lee Place
Honolulu, Hawaii

Dear Bill:

Since I could not get away for my annual winter vacation, I just got the mad inspiration to make up for it by reversing the process, making up for my loss by taking a week out of my summer vacation in Connecticut and flying to Honolulu. Of course this is a mad idea in view of the work in which I am involved, but before selling myself this notion any further, I am writing to ascertain whether July is a fashionable month, with the hotels crowded or whether the weather is sufficiently unpleasant to keep away the tourists. How about being a weather forecaster and letting me know? Of course, this may just be a pipe dream, but it would be valuable information nevertheless.

When and where are you spending your vacation? I would hate to get out there and find you off in Tokyo or in Africa.

Although I was delighted to see the two Hawaiians who were here recently, I wish it had been a trio and that you had come along. I'd love to see you.

Do write me soon.

With affectionate regards,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BIRMINGHAM MUSEUM OF ART

OSCAR WELLS MEMORIAL BUILDING
8TH AVENUE AND 20TH STREET, NORTH
BIRMINGHAM 3, ALABAMA

June 24, 1964

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

As usual, I thoroughly enjoyed my visit with you during my brief stay in New York.

I would like very much to borrow - if I can - the William Zorach "Spirit of the Dance". As a second choice, either "Victory" or the "Bathing Girl", which you said you might be able to get from the Cook Collection, would be a proper substitute. We would also like to have the John Storrs' "Ceres" for this show. The exhibition will open Sunday, the 20th of September, and run through Sunday, the 1st of November. We would be happy to pay the packing and shipping charges and cover the object with insurance both in transit and while here.

As always, I am grateful to you for your generous cooperation. With very best wishes,

Sincerely yours,


Richard F. Howard
Director

RFH/eh

Encl: Insurance form

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[encl Sheeler 6-19-64]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Letter dictated by Mr. Lowenthal (if too formal, you can play around with it)

Re; Sheeler Collection

With reference to your letter of May 14, 1964, your offer to purchase the "Sheeler Collection" of Shaker furniture is accepted.

Please be advised that Mrs. Charles (Masya) Sheeler is the owner of this collection and any and all payments therefore should be made to her order.

I am enclosing a duplicate original of this letter and an accompanying schedule of the items constituting the collection, which is being sold in its present and at its present location. As this is in accordance with our understanding, kindly indicate same by signing under the words "Agree to".

Sincerely yours,

Agree to:

Sh Comm. Sec. pres.

You don't have to call
Lowenthal; this is all
he wanted -

Mrs. Samuel Yochelson
2927 Greenvale Road
Chevy Chase 15, Maryland

to be among the status seekers -
which I dislike intensely. Is
there room for showing really
good art? - and can I help
people to obtain it? Can
I give talks to back up this
work, etc.? Would you advise me?
* Could I count on your guidance?
I should welcome any thought
you may have on this.
I also hope you are in
good health - and in good spirits -
I have never forgotten my visits with
you!

With sincere best wishes
and affection,
Kathryn Yochelson

* This would mean using your paintings
and sculpture, of course.

June 30, 1964

Mr. Stanley Herman
Maple Heights Inc.
1374 West 81st Street
Indianapolis, Indiana 46260

Dear Mr. Herman:

This is to advise you that the Tsung Yu-Bo painting, MATTER, reached us in good order and you may remove it from your insurance policy.

Thank you for handling this matter so efficiently and pleasantly. I hope to have the pleasure of meeting you and Mrs. Herman in the Fall, when we reopen after our summer vacation (about September 8th) and I hope, too, that you will visit Mrs. Gustav Eke in Honolulu.

Sincerely yours,

EGH/tm

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July 6, 1964

Mr. Vernon Bobbitt
Albion College
Albion, Michigan

Dear Mr. Bobbitt:

I am enclosing a letter dated June 30th, which you may now ignore. I'm sorry this happened.

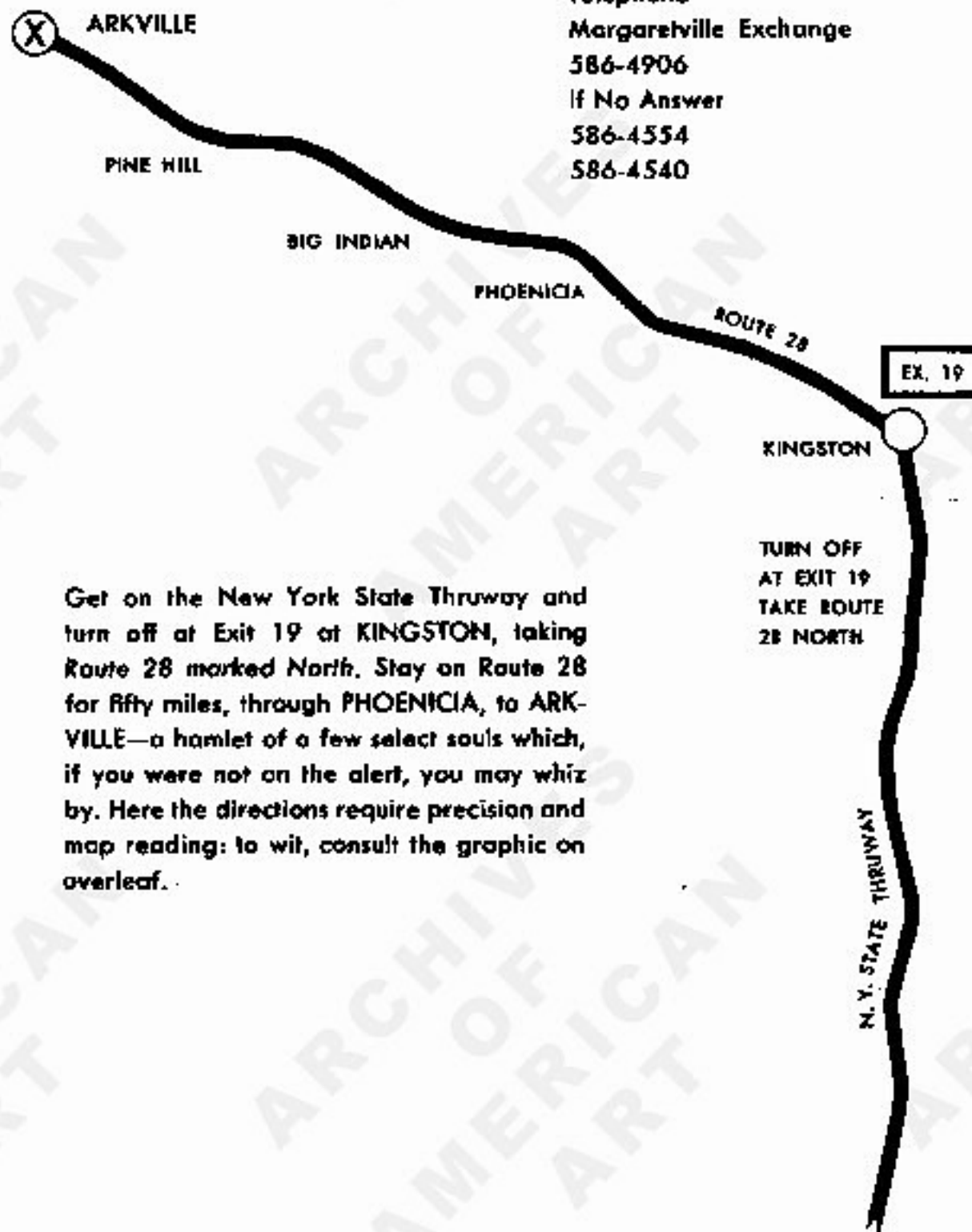
John Marin Jr. made a selection of drawings by his father, which would fit into your budget requirements; they were photographed immediately, but I can find no trace of the pictures nor of the photographs, although we searched everywhere. He left on his vacation and won't be back for about two months. Thus, I hope that you will be patient and that we can find some material which will fit in with your plans. Meanwhile, if you so desire, we can send you a few of Shahn's serigraphs. They are unframed and will involve very little expense in transportation, etc. Won't you please let me know your wishes.

Sincerely yours,

BDH/tm

ARMAND G. ERPF
ARKVILLE, DRY BROOK
CATSKILL MOUNTAINS, NEW YORK

Telephone
Margaretville Exchange
586-4906
If No Answer
586-4554
586-4540



at least one of the artists or those working in Hawaii - similar to that established in the original form of the Walker Art Center. Since there are no galleries of any significance in any of the islands, this would affect not only the artist but also the visitor. The Walker Art Center, which is a large museum, has a large collection of the visiting artists from the United States, Canada, and the world. I am sure it would be a great asset to the Walker Art Center. I am sure it would be a great asset to the Walker Art Center.

Mr. James W. Foster Jr., Director
Honolulu Academy of Arts
900 South Kalia Street
Honolulu, Hawaii

Dear Jim:

Naturally I am pleased that your pretty little plane companion has been approved by your committee. Just for the record, I'm enclosing a statement of the gift. In view of the fact that I am donating part of my overall collection annually, there will be no tax benefit to me, but I have been interested to keep our records clear and will require a formal acceptance letter from the Academy. Records, records, records!

Several days ago, Mr. Ben Takayasu called on me and we spent about two hours discussing the art situation in Honolulu. The purpose of his visit was a report in connection with Isami Doi and his plans to remain in Kyoto for several months - as well as all the details in connection with the exhibition held at Gima's. However, since I've had occasion to discuss other matters with him while I was in Honolulu on my last two trips and once before in New York, I am convinced that his interest in the Academy and in the art program is very close to his heart - so to say. At any rate, we are both of the opinion that someone like Takayasu should be on the Board of Trustees and that additional members should be elected to break up the close, intimate circle controlling the policy of the museum. An influx of younger and hip trustees, controlled by older and experienced pros, frequently - as we know in relation to other institutions - supply the benzadrine required in our speed, space era. (By golly, I sound like Dr. Shapiro.)

As you know, I had made proposals previously for stimulating the activity at the Academy and making it a "people's museum". Greater participation would be encouraged by a larger spread in the western area of art, aside from the one I mentioned to you, demonstrating the western debt to the Orient, which would please the latter faction and would be extraordinarily educational. I think an exhibition showing the development of American art or a combination of something like our AMERICAN ROOTS and ABSTRACT PAINTING IN AMERICA 1903-23, with additions of course, bringing it up to date to show the American ancestry of modern art would serve as tremendous stimulation, I am sure and the younger trustees might be encouraged to contribute toward a fund for the purchase of western art, which is still in low brackets with the exception of the few over-advertized artists. Such activities would, of course, serve toward the establishment of what I called "a bridge between the East and the West". I am sure museums and dealers would cooperate in such a venture. You see, when you ask me, I tell you and now you can do as you please.

Another pet idea, which was voted down promptly and which was highly approved by Takayasu was a sales gallery in the museum, devoted entirely to

Print Council of America

PRESS MEETING

REPRODUCTIONS SOLD AS ORIGINALS

From the beginning of the Print Council's existence (1956) its first task and its continuing effort right down to the present moment has been to answer the question "What is an original print?" and to let the world know the answer.

ENCL.1 Early attempts culminated, in September 1961, with the publication of the booklet "What Is an Original Print?" This stimulated interest throughout the United States and Europe, and initiated correspondence with persons in India, Japan, Australia, and other distant places. The most extensive correspondence has been carried on with France, main source of the "stickiest" problems in this particular field of art. The controversy over what constitutes an original print and the various definitions of original vs. reproductive print has recently been resolved by substantial agreement among the participants, viz., the publishers, dealers, and museum curators on the far side of the Atlantic and the Print Council and its adherents on this side.

The "debate" began two years ago, in July 1963, with the Council's mailing of "Announcement to the Art Field" to approximately 600 museums, colleges, and universities, 3000 printmakers in the United States, and 350 institutions and individuals here and abroad. This communication began

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June 30, 1964

Mr. Vernon Bobbitt
Albion College
Albion, Michigan

Dear Mr. Bobbitt:

Because of the World's Fair, we have had great difficulty in arranging for photographs of the Marin drawings promised to you previously, but we expect to receive them within the next few days. Although the Gallery is officially closed for the summer, I will tend to the matter personally and will mail the photographs to you within the next few days. We have no photographs of the Shahn prints, but since they are easily transported, I can include those for your consideration when you decide on the specific Marins you would like to have on approval.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

June 30, 1964

Mrs. Herbert Sandler
Golden West Savings and Loan Association
1632 Franklin Street
Oakland 12, California

Dear Marion:

Thank you so much for sending me the stat of the article which appeared in the Examiner. It alayed me and many friends to whom I showed it. As a matter of fact, I was sorely tempted to send it to The New Yorker, but did not know whether you would approve. In addition, I was greatly impressed with you and Herbert, not only as delightful people, but also such big shots and brilliant financiers. Good luck in your two new homes.

Betty sent me the slides and no doubt you're all getting together on the project. She is amenable to suggestions and I'm sure that you will work something out which will be most exciting. When the final plans are made by you-all, we can go into the vulgar details of price, etc.

The Karfiol was shipped last week and I hope you will have fun with this really outstanding painting. It helped sell some of his other work and the family is delighted.

The Gallery closed officially last Fridayn(thank the Lord), but I will have to be around in this joint to check the inventory and to work out details for my move to other quarters. Unhappily, my most favorite artist died last Wednesday - a most distressing blow, as Stuart Davis was an artist I have worked with since we opened in 1926 and found him to be not only one of our greatest artists, but also a man with the most extraordinary integrity. I will miss him desperately.

As I am not planning to move to Connecticut because of all the work involved right here, please continue addressing me at the Gallery. In any event, all mail will reach me willy-nilly. Do let me hear from you.

My fond regards to you and Herbert.

As ever,

BGH/tm

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name of
brokers
who can't
contact D.G.

cons.
LONG ISLAND ARTS CENTER INC.
a.w. Post College, Greenvale, N.Y.
Attn: Mrs. Rosa

June 17, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

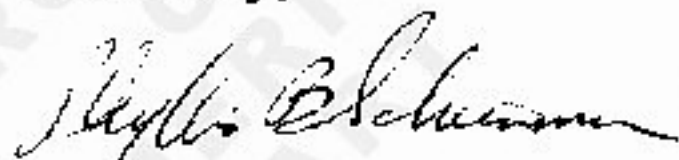
Dear Mrs. Halpert:

I have been unsuccessful in trying to reach you by telephone the check the progress on obtaining an Arthur Dove painting for loan, as we discussed on June 15th.

Our exhibition, A Century of American Painting and Sculpture, will be held at Adelphi University's Swirbul Library from July 10 to 26. Hahn Bros. is to pick up on July 6th. We pay all transportation and insurance fees.

If a Dove painting is available, I would appreciate hearing from you as soon as possible.

Sincerely,



(Mrs. Graham Scheinman)
Selection Committee

Please reply to:
92 Rolling St.
Lynbrook, N.Y.
516 LY 9-5782

NASSAU COUNTY EXECUTIVE BUILDING • MINEOLA, NEW YORK • PIONEER 2-3000

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• Gerald Warburg • Alvin L. Weil • Admiral Chester Wood • Stanley P. Young • Member Executive Committee

June 22, 1964

Gina's Art Gallery
Ala Moana Center
Honolulu, Hawaii

Gentlemen:

As we are closing the Gallery on June 26th - for the summer months - I am checking through all our consignments and am writing to check on the four Dois we sent to you on March 25th. I was happy to learn that the exhibition was a great success, but am eager to know whether any of the four paintings listed were sold and whether you plan to return the balance to us. Many thanks.

Sincerely yours,

BGH/tm

P.S. It occurs to me that perhaps it was arranged that you would turn over the unsold pictures to Isami Doi for return to us when he was sending his next shipment of pictures on, but if so, would you confirm that this was the arrangement, please. Again, my thanks.

June 29, 1964

Long Island Arts Center Inc.
C. W. Post College
Greenvale, New York

Attention: Mrs. Ross

Dear Mrs. Ross:

Please note that on the Arthur Dove painting, RECTANGLES, 1902, consigned to you on June 23rd, there will be a 10% discount allowed on a museum purchase of this painting.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 19, 1964

Mrs. Giovanna Bowsky, Manager
Art Shop, Art Galleries
The University of Nebraska
Lincoln, Nebraska 68508

Dear Mrs. Bowsky:

As you requested, we are sending you a small group of prints for your "Art Shop".

Enclosed please find a consignment invoice, listing the current selling prices.

For your information, the Gallery will be closed during the months of July and August, but any mail sent to the above address will reach me at my summer home.

Sincerely yours,

EOH/tm

STANLEY
HERMAN

MAPLE HEIGHTS, INC. • 1334 west 81st street • CL 5-4126
Indianapolis, Indiana 46260

ARCHITECT

RESIDENTIAL COMMUNITIES
LAND DEVELOPMENT
COMMERCIAL CONSTRUCTION

June 22nd, 1964

The Downtown Gallery
32 East 51st Street
NEW YORK 22, N. Y.

Attention: Mrs. Edith Gregor Halpert

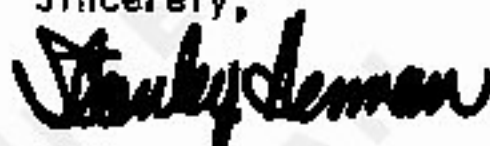
Dear Mrs. Halpert:

Sometime last week, I returned your painting "Matter" via insured railway express. Would you be so kind as to let me know when this arrives so that I may be relieved of this obligation.

I appreciate you giving me the information on Tseng Yu-ho and will look forward sometime in the future to contacting her.

Again, many thanks for all your trouble.

Sincerely,



Stanley Herman

SH/amm

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Keating called - re O'Keeffe painting which was at Irish Exhibition in Dublin. Says it was returned for unpacking at Budworth and Budworth has signature of Doris Bry having picked it up there. However, Mr. Johnson at Budworth was not in today and Keating will talk with him tomorrow to find out full story of why it was not delivered here or we were not notified of its return, etc. Keating will call us back.

7/6/4

June 17, 1964

Mr. and Mrs. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, New York

Dear Charles and Marya:

This is to advise you that I have just received a note to the effect that the purchase of the 14 pieces of Shaker furniture from your collection has been authorized by the Shaker Community Inc. in Hancock, Massachusetts. The sum is \$10,000. to be paid in two installments - the first on October 1, 1964; the second on October 1, 1965.

Please check with your advisor as to whether these two checks should be made out to Mr. or Mrs. Sheeler. It was suggested that the latter would be advisable, but I will not take the matter into my own hands.

As ever,

EGH/tm

PRINT COUNCIL OF AMERICA

Certificate

International Graphic Arts Society

SUBSCRIBES TO AND AGREES to abide by the definition of an Original Print and the Dealers Standards of the Print Council of America.

What is an original print?

An original print is a work of art, the general requirements of which are:

- 1. The artist alone has created the master image in or upon the plate, stone, wood block or other material, for the purpose of creating the print.*
- 2. The impression is made directly from the same material by the artist or pursuant to his directions.*
- 3. The finished print is approved by the artist.*

These requirements define the original print of today and do not in all cases apply to prints made before 1930.

A brochure setting forth the Dealers Standards is available without charge from each dealer who displays this Certificate and from the Print Council of America, 527 Madison Avenue, New York, N.Y. 10022.

IN TESTIMONY WHEREOF, this Certificate has been issued by:

PRINT COUNCIL OF AMERICA, INC.



LESSING J. ROSENWALD
President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

June 24
1964

Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, New York

Attn: Mr. Gilbert S. Edelson
Assistant Secretary

Dear Mr. Edelson:

Mrs. Cowles and I have today given to the Minneapolis Institute of Arts, which is owned and operated by the Minneapolis Society of Fine Arts, a non-profit charitable and educational institution, the following two works of art subject to our life interests:

1. An oil on canvas painting by Marsden Hartley entitled "Church at Head Tide #2", approximately 20 inches high and 22 1/2 inches wide, purchased by us from the Downtown Gallery (Mrs. Edith Gregor Halpert) 32 East 51st Street, New York, New York, in May 1951. It is in excellent condition.

Mrs. Halpert states that this painting was done between 1938 and 1940, and is one of three different versions of the church painted by Hartley during the years indicated. Mrs. Halpert stated that she purchased the painting from a private collector who had acquired it from Rosenberg a good many years ago. She said no doubt the painting had been exhibited at Rosenberg, and possibly elsewhere, but she had no records as to that. A Xerox of Mrs. Halpert's letter of June 2, 1961 is attached.

We paid the Downtown Gallery \$4,800 for this picture, which Mrs. Halpert said was a "special price" because I had told her that I expected eventually to give or bequeath it to a museum. A Xerox of her letter of May 22 stating that is attached.

2. An oil painting on canvas by Georgia O'Keeffe entitled "Pedernal--From the Ranch #1", which we purchased from the Downtown Gallery (Mrs. Edith Gregor Halpert), 32 East 51st Street, New York, New York in May 1961. The painting is in excellent condition. Mrs. Halpert stated that it was painted in 1956. We paid \$6,500 for it.

Attached are two Xerox copies of a letter dated July 5, 1961, from Mrs. Halpert giving me certain information about the picture. Unfortunately I do not know whether Mrs. Halpert acquired it directly from Miss O'Keeffe or from some intermediate purchaser. Nor do I know where this painting may have been exhibited. If that information is important, I am sure that Mrs. Halpert, to whom I am sending a copy of this letter, would be happy to furnish it.

I am enclosing three black and white photographs and one color transparency of each of these paintings.

COPY

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Swivel sewing chair. Maple and birch base. 8 spindles
in back. 225.00

Cupboard or locker. Pine, 1 large and 2 small drawers.
Door panels are tulip poplar. (For the same reasons as in the above piece I do not believe it to be
Shaker. Circa 1850.) 200.00

Maple footstool or cricket 50.00

TOTAL APPRAISAL ----- \$6,325.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Thank you also for the delightful evening we spent at your apartment. The dinner was marvelous, and you were just fascinating! I could listen to your stories forever.

Have a good summer, and perhaps I'll see you next year if I get into N.Y. some-time.

Thanks again for everything -

Debbie (Stone)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 23, 1964

Goldschmidt Brothers
77 Nassau Street
New York, New York 10038

Attention: Mr. Mottola

Dear Sir:

With regard to this stamp which you just made for us

PLEASE FORWARD TO:
EDITH G. HALPERT
EDEN HILL ROAD
NEWTOWN, CONN.

please add - on the second line - "Mrs." ahead of Edith G. Halpert.

In other words, the stamp should read:

Please forward to:
Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Conn.

This was my error. Sorry - but as we are closing the Gallery this Friday for the summer, could you rush the new stamp? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

June 29, 1964

Mr. Irving Lantz, President
Irving Galleries, Astor Hotel
932 East Juneau Avenue
Milwaukee 2, Wisconsin

Dear Mr. Lantz:

For some time after we shipped to you the two watercolors by John Marin you requested, you advised us that you would purchase both of these outright and, on March 3rd, sent us a check on account for the amount of \$500.

No further payment has been received and I am writing to you to request that you complete the payments on these two paintings or, if you prefer, return one of these and send us a check for the balance due thereafter. It is almost four months since the paintings were shipped to Milwaukee and I'm sure that you will understand our position as consignees - and our responsibility to the estate.

While the Gallery is closed during July and August, all mail addressed here will reach me promptly. On the other hand, if you are returning one of the paintings, I would suggest that you send it to us in care of Badworth, who will arrange with me about the date of delivery to the Gallery. I hope to hear from you shortly. Thank you for your prompt attention.

Sincerely yours,

EOH/tm

June 25, 1964

Mr. Nicholas E. Brown
The Leicester Galleries
4 Audley Square
London W.1, England

Dear Mr. Brown:

Upon receipt of your letter today, I arranged to send you three copies of the A. Manarauche print of Ben Shahn's THE BLIND BOTA. NIST and they will be shipped tomorrow as soon as the necessary papers are cleared.

Enclosed is a copy of my letter to Mr. P. Fenneberg, which is self-explanatory. I hope that it will reach him somewhere en route and that I will hear from him directly and that you will receive word from him also in order to make the necessary plans for shipment from London to Denmark. May I also suggest that, if you would like additional prints, you would advise me immediately, while I still have some help in the Gallery. As I mentioned in the enclosed letter, I can arrange to come to New York to select whatever you require within a few days after receiving word from you. Won't you please let me know your wishes in the matter. Also, it would be important for me to know what has been sold, so that we can make replacements for Denmark in the event that the exhibition eventuates.

My very best regards.

Sincerely yours,

EDH/tm

WILLIAM B. MRLVINE
BENJAMIN H. WEISBERG
CALVIN F. SELFRIDGE
KENNETH F. MONTGOMERY
W. PHILIP GILBERT
JOHN P. WILSON, JR.
WILLIAM B. BODMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. OERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG
JOHN E. MCGOVERN, JR.
S. JOHN TEMPLETON
VERNON T. SQUIRES
PAUL S. GORDING
KELVYN H. LAWRENCE
GORDON WILSON
DAVID L. HANSON
C. WILLIAM POLLARD
CHARLES R. STALEY

WILSON & MRLVINE

120 WEST ADAMS STREET

CHICAGO, ILLINOIS 60603

June 24, 1964

JOHN P. WILSON (1887-1922)
WILLIAM B. MRLVINE (1868-1943)

TELEPHONE

ANDOVER 3-1212

CABLE ADDRESS

WILVINE

STUART S. PALMER
OFFICE MANAGER

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We acknowledge receipt of your letters of June 15 and June 17 concerning the selection of pieces of Storrs Sculpture for inclusion in Gallery's opening exhibition in October. The first five of the selected items are from Schedule A; the collage in gunmetal shadow box is a Schedule B item. In spite of the confusion in numbering of the final item selected, the photograph which you sent was sufficient to allow Mrs. Booz to identify the piece; she informs me that that item is from Schedule C and is owned by the mother of a friend of hers. Pursuant to her obligations under the Agreement, Mrs. Booz will attempt to acquire the piece for inclusion in the Gallery's exhibition.

Mrs. Booz is leaving for Paris on July 2 and plans to be back in Chicago on August 20. Should you wish to communicate with her there, her address in France is as follows:

Madame BOOZ Donald R.
Chateau de Chantecaille
Mer, Loir et Cher
FRANCE

You express an interest in viewing Mrs. Booz's collection of Storrs Sculpture personally. Mrs. Booz would be pleased to show you the pieces in France if you were to visit her there, and she would also welcome you in Chicago after her return from France. The American pieces are all in Mrs. Booz's home; there is thus not the "Chicago storage" to which you refer in your letter.

We are still determined to avoid the additional expense of shipping pieces from France to Illinois and back to New York again. Basing Gallery's selections from the French pieces on the photographs to be sent to you from France seemed the best, thereby allowing the

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24-14D

UNITED STATES SINCE 1868

Walter Johnson

61020

Ginn & Co.

GINN AND COMPANY • STATLER BUILDING • BOSTON 17

18 June 1964

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Thank you for the photograph of Ben Shahn's
"Silent Music" received last week. We will
be using it in our book and shall list The
Downtown Gallery on the acknowledgment page.

Your invoice has been forwarded to our
Accounting Department for processing and
you should ~~soon~~ receive a check, under sep-
arate cover, shortly.

Your cooperation has been most helpful.

Yours sincerely,

Jane K. Ecker

Jane K. Ecker, Editor
High School Art Department

je

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 30, 1964

Mrs. Lawrence K. Miller, President
Shaker Community Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I am very pleased indeed that the Sheeler collection of Shaker furniture will be permanently housed where it belongs - the Shaker Community Inc. At the request of their attorney, I am enclosing a brief agreement in triplicate. Would you be good enough to sign two copies - one for the Sheelers, the other for our records.

I was delighted to learn of the gift to establish a research program at the Shaker Community. Also, I hope to get to Hancock this summer and will let you know in advance, as I certainly would want to see you during my visit. While the Gallery is closed during July and August, I may take time to visit the Sheelers and see whether I can locate any of his marvelous photographs, which he made in the early thirties and arrange to have them presented to the Shaker Community, where they, too, belong. Incidentally, until further notice, please send all mail to the above address. I will advise you when I move to Newtown. In any event, all mail will be forwarded to me wherever I may be.

My very best regards to you.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

2

do so wish there were something I could do to ease the strain for you - and I'm sure all of your friends feel the same sense of helplessness at not being able to actively do something about all of your galling problems. But since we love you more than the others do, we feel a particular sense of frustration.

But is still flat on his back - the disc again. He was somewhat better before we left (though it was I who

had all the packing & shipping to do!) but the 6 hr. drive must have done him in again - even though I drove. He's furious because the weather has been flawless and it is very beautiful here and there he lies in bed! He's at least doing his rewriting and we hope that enough bed rest will put him at least in swimming condition.

Haah! I have been cutting a mean water caper like the fish we mist be - but God! it's cold!! You either get used to the temperature or numb, I haven't decided which. I can't stay

June 22, 1964

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas

Dear Mr. Entenmann:

On June 26th, the Gallery will close for the two summer months and I am going through the various routines, including a check-up of items out on consignment. I note that, on April 25th, we consigned to you six paintings by Dove and am writing to ascertain whether you wish to return these or whether you would prefer to retain them until September for further exhibition - or was it for consideration?

Would you be good enough to advise us, as there will be no one here to accept shipments after the 26th and other arrangements will have to be made. Do let me hear from you shortly.

My very best regards.

Sincerely yours,

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*Pushed
col
7/2/64*

June 29, 1964

531 Stinchcomb Drive
Apt. 6
Columbus, Ohio
43202

Dear Mrs. Halpert:

Thank you very much for sending the photographs. I like the selection, but I think that I'll wait for a final choice until I come to New York this fall. I don't have definite dates yet, but I'll write to you before I come.

Thank you for all your help. I do appreciate it and know that we can eventually work something out.

Sincerely yours,

Seymour Goldstone
Seymour Goldstone



1432 Franklin Street
OAKLAND, CALIFORNIA 94612
Telephone 431-3947

June 30, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is another in a series of letters regarding the San Francisco murals.

As I indicated to you over the phone recently, and you agreed, it is probably best that all work come to a halt on the murals until Tseng Yu-Ho is able to examine the site and speak with our architect.

We were wondering if it is customary to enter into a contract with either you or Tseng Yu-Ho, or both. Would you let us know how you wish to proceed.

Have a wonderful summer. We look forward to hearing from you soon.

Best regards,

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:eck
Encl.

AFR

June 29, 1964

Mr. J. Watson Webb Jr.
11740 Cressenda Street
Los Angeles 49, California

Dear Mr. Webb:

Many thanks for your kind note and invitation. I shall be happy to be your guest and to attend the meeting.

As I understand it is impossible to get to the airport on Saturdays, perhaps - if you don't mind - I will take a Friday afternoon plane and will advise you accordingly.

I look forward to seeing you and my favorite village.

Sincerely yours,

EGH/tm

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The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 23, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Just a quick line to bring you up to date.

I enclose for your perusal a letter to Milton Lowenthal. If you approve put it in the mail; if you feel it needs changing send it back with pungent comments.

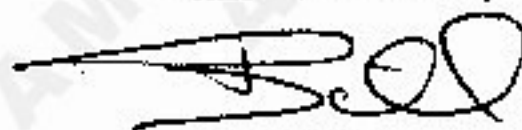
Mr. Hamilton told me yesterday that Mr. Biegel is working on the deeds of gift, and at Mr. Hamilton's suggestion is making them as short and concise as a lawyer can. I hope he can get them done soon.

I suppose we cannot act on the Schulman gift legally until the deeds are signed.

I plan to stay on here until I can be assured that all the advance work that can be done at this time is under way. We want to reduce our accumulation of 19th century European paintings and use the money to buy some good American works - and also to do some weeding out of second rate and duplicate American paintings. This all takes time, but there is no point in hanging on to things that have not been seen for twenty years.

I look forward to our bang-up celebration. I trust you are now in the pink again - but don't let yourself get run down. It is not worth it.

All the best,



Director

HWW:arf
enclosures

or to publishing information regarding sales transactions, cautioners are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Page 2
June 24, 1964

pieces selected to be pulled out of the shipment in New York. If you have any suggestions as to how to improve the method of Gallery's selection without increasing the cost of shipping, we would be most pleased to hear from you and to cooperate in any way.

We trust that this letter will answer the questions which you have raised, and if you desire any other information, do not hesitate to write either to Mrs. Booz or to us.

Yours very truly,

WILSON & McILVAINE

By

David L. Hanson

DLH:mlb

cc: Monique Storrs Booz

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July 1, 1964

Mr. James S. Schramm
P. O. Box 727
Burlington, Iowa

Dear Jim:

I sure agree with you about the Hartley. It's a lulu!

This price situation is a very difficult one, particularly in relation to Hartley. The public Hartley image is Mt. Katahdan. You probably saw the one we had in our exhibition, entitled PRAYER ON PARK AVENUE, of a man kneeling on the Park Avenue Mall. This too is 40x30" and a very handsome example indeed. Although it is priced at \$5000, and we have had this painting in our possession for about two years, we have not had a serious bite (money-wise). In checking on your painting, I've had two appraisals at \$5000, and one at \$12,000., which of course seems completely out of scale. Thus, what I would suggest is consigning the painting to us at \$7500., with the usual sales commission of 25% as noted in the pamphlet by Jack Baur, ABC FOR COLLECTORS. I will suggest this for the exhibition in Arizona, where it will be shown and catalogued and maybe quote a higher price on it for that occasion. On the other hand, if you would prefer to have me buy it outright, let me know.

The Gallery, as you know, is closed, but mail addressed here will reach me in due time.

Best regards to De and you.

Sincerely yours,

EGH/tm

Hawaiian artists or those working in Hawaii - similar to that established in its original form at the Walker Art Center. Since there are no galleries of any significance in any of the islands, this would attract not only all the natives, but a large segment of the visiting public from the Orient, Australia, Canada and the mainland. I'm sure it would become self-supporting in time by charging the artists a 10% or 15% commission on all sales effected. I would eliminate the rental idea, which has become a menace in the art world, but only occasionally results in sales. It seems to me that the hotels in Honolulu, shopkeepers and others would make contributions both to the upkeep of this division and also toward the expenses of exhibitions, as it would attract and entertain more visitors.

As I am doing my dictation today in the form of therapy after the death of my most favorite artist, one I revered beyond any others, I hope you will forgive me for ranting as I have done. As you have probably heard me mention on several occasions, Stuart Davis was the one artist (besides poor Charles Sheeler) whose contribution and integrity gave me the courage to go on. Thus, I'm not sure of my moving plans at the present time and at the moment, don't really care. One of these days, I will be my charming self in my charming New York house again. But actually, if I could pull myself together sufficiently, I would take a week off in Honolulu, where a sense of peace prevails, but it depends on how much I have to do.

It was great seeing you again and I still think back to the delightful evening with the three Hawaiians.

BOH/tm

As you know, I had made proposals previously for stimulating the activity at the Academy and making it a "people's museum". Greater participation would be encouraged by a larger spread in the western area of art, and from the one I mentioned to you, demonstrating the western debt to the Orient, which would place the latter in a position and would be extraordinarily educational. I think an exhibition showing the development of American art or a comparison of something like our AMERICAN ROOTS and ABSTRACT PAINTING IN AMERICA 1900-50, with additional works of course, bringing it up to date to show the American ancestry of modern art would serve as a tremendous stimulus. I am sure and the younger trustees might be encouraged to contribute toward a fund for the purchase of western art, which is still in low price with the exception of the few over-estimated artists. Such activities would, of course, serve toward the establishment of what I called "a bridge between the East and the West". I am sure museums and galleries would cooperate in such a venture. You see, when you ask me, I tell you and now you can do as you please.

Another net idea, which was voted down promptly and which was highly approved by Takeyasu was a sales gallery in the museum, devoted entirely to

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MUSEUM OF ART
CARNEGIE INSTITUTE
4400 FORBES AVENUE
PITTSBURGH, PENNSYLVANIA

SHIPPING INSTRUCTIONS

1964 PITTSBURGH INTERNATIONAL EXHIBITION OF CONTEMPORARY PAINTING AND SCULPTURE

October 30, 1964--January 10, 1965

PAINTINGS: If the painting or paintings are glassed, please remove the glass and pack it in a separate compartment in the box, mentioning this on the enclosed post card.

Any damage or defect to the painting or frame at the time of shipment should also be noted on the card or Carnegie Institute informed by letter.

The enclosed label(s) should be attached to the back of the frame(s) at the upper left hand corner. Where a painting is unsigned and there might be a question as to correct hanging, it will be helpful if an arrow pointing towards the top of the canvas is marked on the back of the frame or stretcher.

SCULPTURE: For purposes of identification, kindly attach a tag to each sculpture giving the artist's name, the title, and the owner's name and address (if the work is not owned by the artist).

Report any damages or defects to Carnegie Institute.

The box or boxes containing paintings or sculpture should be addressed:

Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania 15213

1964 INTERNATIONAL

Send all shipments via Railway Express collect, under Protective Signature Service, with a value of \$550 per box declared to the express company to assure careful handling. Carnegie Institute has fully insured all paintings and sculptures at the values given by the owners on the entry forms. THEREFORE, DO NOT PLACE ANY INSURANCE WITH THE EXPRESS COMPANY OVER AND ABOVE \$550, AS THIS IS NOT NECESSARY AND RAISES SHIPPING COSTS ENORMOUSLY.

Send all bills for packing and handling to the Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pennsylvania 15213.

Please mail the post card on the date shipment is made.

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Armand Expf

to Edith Gregor Halpert

Just as a reminder and to orient you, I enclose map, which also shows telephone number. Kingston is 100 miles up from New York and my place is 50 miles west.

7/1/64

Charles R. Sheeler, Jr.
Dows Lane
Irvington, New York

June 19, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Charles and I have discussed the question you asked in your recent letter and Charles has decided that he would like to have the payments for the sale of the Shaker furniture which will be due in October, 1964 and October, 1965 made by check to the order of:

"Girard Trust Corn Exchange Bank
for account of Charles R. Sheeler, Jr."

and sent to:

"Girard Trust Corn Exchange Bank
Att: Mr. James M. Arrison II
Philadelphia, Pennsylvania 19101"

Sincerely, *Musya S. Sheeler*

COPY

Robert H. Palmiter / fine arts appraisers and consultants
and Associates / for banks-museums-executors-individuals

Bouckville, New York Telephone-Madison 893-5491

Appraisal of Shaker Furniture belonging to
Mr. Charles Sheeler:

Rectangular cherry table with square tapered legs.
Applied cock bead band on edge of top, 2 drawers.
27 $\frac{1}{4}$ " x 10 $\frac{1}{4}$ "

325.00

Wash stand-butternut with curley maple gallery.
1 Drawer and cupboard.
25 $\frac{1}{2}$ " x 19 $\frac{1}{2}$ "

300.00

High chest of drawers. Butternut and pine.
3 $\frac{1}{2}$ " wide
7" high
19" deep

850.00

Wall sconce, basswood back, applewood base, Cock
bead band on edge of base.
20" high

125.00

Side table-pine top, cherry turned legs. Small
overlap drawer.
55 $\frac{1}{2}$ " long
21" deep
26" high

600.00

Low cupboard-Pine. 1 overlap drawer and 2 doors
20" x 38"
29 $\frac{1}{4}$ " high

300.00

Cupboard, Pine. 3 drawers with cupboards above
and below drawers.
36" wide
6'9 $\frac{1}{2}$ " high
18 $\frac{1}{2}$ " deep

750.00

Drop leaf table. Maple, 2 drawers, turned legs.
35 $\frac{1}{2}$ " x 43 $\frac{1}{2}$ "

400.00

Dining table. Curley maple top, maple base.
2 Drawers in base and additional drawer under one
end of top.

10'10-3/4 $\frac{1}{2}$ long
32 $\frac{1}{2}$ " wide
29" high

1800.00

Two identical benches @ \$125.00 each

250.00

Secretary desk. Butternut. Minor repairs to lid and
drawer. Due to technical and stylistic features
I am unable to reconcile this piece as being
of Shaker manufacture. Circa 1850.
34" wide, 79" high, 16 $\frac{1}{2}$ " deep

250.00

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 30, 1964

Mr. Henry H. Floch
1464 Rhode Island Avenue, N.W.
Washington, D. C. 20005

Dear Mr. Floch:

Your letter addressed to Mr. John Marin Jr. was referred to me and I regret the delay involved.

In referring to our records, I find that you purchased this painting in November of 1961 at \$2500. Although I am glad to give you the current valuation, which appears below, the routine required by the Internal Revenue Service involves a written request to the Art Dealers Association at 575 Madison Avenue, New York, New York 10022, which will send you the official forms to fill in after you mail them 3 photographs of the painting. Unfortunately, we do not have a negative or I would have been glad to supply these prints to you.

Georgia O'Keeffe SKUNK CABBAGE oil c.1922 12 1/2 x 14" \$4000.

I have reason to believe that, if you ship the picture immediately to the Montclair Art Museum and indicate that it is a gift dated during June (and receipted by the Museum accordingly) the delayed valuation will be honored, as we have had several similar experiences within the past week or so.

There is no charge made by the Gallery, but there is a fee, based on the value of the gift, payable directly to the Association.

Also, for your information, the painting was purchased from Stieglitz originally and was later exchanged by The Whitney Museum, the owner, for another and larger example, the Museum paying the difference to us. The reason for the exchange is that the Museum owned another still life and was eager to have an abstraction to complete its group of O'Keeffe paintings.

I hope I will have the pleasure of seeing you in the Fall when we reopen the Gallery after our usual two months summer vacation. However, all mail addressed here will reach us in the interim.

Sincerely yours,

EGH/ta

July 5, 1962

Mr. Nathan Robinson
Exhibition Chairman
Har Zion Temple
211 Upland Road
Merion Station, Pa.

Dear Mr. Robinson:

Just before we closed the Gallery for the summer (June 29th) I realized that you did not reply to my letter of May 28th regarding the Ben Shahn pictures.

Have you communicated with your insurance broker? I would very much like to get this matter settled before much more time elapses.

Thank you for your courtesy.

Sincerely yours,

BGH/ab

THE NEWARK MUSEUM

49-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

June
Eighteen
1964

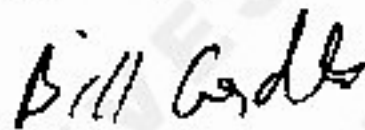
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

We have recently been asked to lend one of our Stuart Davis' watercolors to an exhibition at the Pennsylvania Academy of the Fine Arts. It is Town Square, done in Rockport, Maine, 1925-6 and measures 11 3/4 x 14 3/4". Could you suggest an insurance valuation for this? We will be very grateful to you for your assistance.

With my regards,

Sincerely yours



William H. Gerdts
Curator of Painting
and Sculpture

:lc

Print Council of America

advertising and sales promotion stated that they were "lithographs" signed and numbered by Dalí, and the public would therefore naturally assume that they were original prints. Dalí's action in signing these reproductions was not designed to help the unwary, uninformed buyer, nor was the gallery's presentation helpful to such a buyer. The motives of the gallery in offering, as they have, to register in the "Dalí Archives" the name and address of each owner of such reproductions can be guessed. Some time ago there were put on the market in Paris "limited editions" of "color etchings" by Braque, numbered and signed by him. These were actually reproductive prints after paintings by Braque produced by Signovert (but not signed by him) in Paris. The only thing that Braque did to them was to sign them. Everything else was done by this well-known and very able craftsman.

It is gratifying to report that in recent months, following our long and involved correspondence with Pierre Hautot, President of the Chambre Syndicale de l'Estampe, a changed attitude has come about through the efforts of Le Syndicat des Marchands d'Estampes and its Comité National de la Gravure Française. A report of the action of this Comité appeared in the February 1965 issue of NOUVELLES DE L'ESTAMPE, published by the Bibliothèque Nationale, Paris. It has been translated and follows here:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Ex. 0
June 19, 1964

Miss Alice Davis
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

I have just consulted with Mr. Edward Mayo, the Registrar at The Museum of Fine Arts, 1001 Bissonnet, Houston, Texas, regarding the Stuart Davis painting scheduled for the 1964 Carnegie International. We agreed that it would be best to have the shipment made directly from Houston to Pittsburgh.

Would you be good enough to communicate with Mr. Mayo at your convenience, advising him when the shipment should be made to you.

Thank you for your patience and courtesy.

Sincerely yours,

EGH/tn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

June 18, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of June 15.

We have written to Mr. Markus for the loan of the Ben Shahn *ALTERNATIVES*, and hope our letter catches him before he leaves. We are also changing the insurance valuation to \$6000., as you request. Mr. Markus may want to change this, but this amount may be sufficient. I sent him a copy of the entry form we received from you for the painting last month, and asked him to fill in the insurance amount, ownership, etc. I am not sure whether the picture is still in your hands or is in Chicago, but we have a shipper out there who can collect and ship for us, as I told Mr. Markus. Thank you for asking them to lend it; I am sure Mr. von Groschwitz will be grateful for this.

We do have all the entry forms and photographs for your artists, and Mr. Deacon of Santini's tells me he has arranged with you to collect on June 23.

I hope you have a wonderful summer. You have been most helpful, and I appreciate it. The next time I am in New York I hope to come in and say so in person.

Sincerely,

Alice Davis

June 17, 1964

Mr. G. W. Fitzpatrick
East Cleveland Museum Galleries
14840 Euclid Avenue
Cleveland 12, Ohio

Dear Mr. Fitzpatrick:

Mrs. Halpert has asked me to drop you this note about the 9 photographs of William Zorach sculptures which we had sent to you. As we are closing for the summer on June 26th, we would be most grateful if these photographs could be returned to us, in order that we may take care of all such loose ends before the summer vacation period.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

to "reproduce."

Page 15: Obviously I was the only one of the 100 who during the 1940s to have added to the list of names not aware of the artist's death. I was the only one of the 100 who during the 1940s to have added to the list of names not aware of the artist's death. I was the only one of the 100 who during the 1940s to have added to the list of names not aware of the artist's death.

Mr. John Palmer Leaper, Director
Marion Koogler Holley Art Institute
6000 North New Braunfels
San Antonio 9, Texas

Dear John:

Yes, my boy, I was very, very much impressed with your foreword and have read it two or three times to check on certain specific data. After many tries, I finally reached Robert Laurent this evening - in Ogunquit, Maine, where he owns a magnificent house right at the edge of Perkins Cove and, as a matter of fact, a number of other, smaller properties, all of which he inherited from Hamilton Easter Field.

Laurent also owned three houses in Columbia Heights and tenanted them largely with artists - later including Pasoin. Please make that correction as he had an apartment (Pasoin) and not the entire house.

During a lengthy conversation with him this evening, I checked on a number of details and, if you don't mind, will cite the corrections, which will have very little effect on your treatise, but will prevent anyone from giving you an argument about some foolish little detail. Incidentally, I learned also that Laurent has one of the drawings - but in this one I was fully clothed - and Laurent was sitting close by discreetly. He promised to send me a photograph of that and possibly a few others he may have in his possession. He did mention that at the end of the party, everybody swiped whatever drawing he could right off the wall, including some outstanding examples of his work. Pasoin did not give a hoot, as he loved artists and practically everyone else. Now, to the manuscript.

Page 15, paragraph 2, line 4: Pasoin rented an apartment (not a house) and the following line should be changed to "of which the Kuniyoshis were also occupants" (For your information, Ias was then married to Katherine Schmidt, also an artist). The last word on page 15 should be changed to Eda (my name in Russian), which appears on the drawing of which I am sending you a photograph, but I'll sue the hell out of you if you ever publish it. My companion is - of all people - "Pop" Hart.

Page 16, paragraph 1: Please add "It is too cold." Remember, I was very naive in those days, not astute.

Page 16, paragraph 3: It would be fun to reproduce, if possible, the invitation many of us received for that famous party. On the same page, it might be as well to add that Pasoin suffered from cirrhosis of the liver and therefore could no longer drink comfortably - another reason for his suicide.

Page 17, last paragraph, line 2: The word should be changed from "cables"

E. & J. Gallo Winery

Modesto, California - 95353

June 23, 1964

Miss Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Miss Halpert:

Thank you for your reply to our recent inquiry concerning art containing roosters.

This project is still under consideration and when a decision has been made, we will advise you.

Very truly yours,

Margaret Shaw

Mrs. Margaret Shaw
Secretary to Mr. Fenderson

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 29, 1964

Mrs. Rita Lebowitz
St. Armand's Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mrs. Lebowitz:

Thank you for your letter, which Mrs. Halpert has referred to me.

Ben Shahn has done neither a painting nor a silkscreen of the mosaic THE TREE OF LIFE in which your client is interested.

Sorry not to be able to help you, but thanks for your continued interest.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

PRINT AND DRAWING SOCIETY
OF NORTH CAROLINA

1216 WOODBURN ROAD, DURHAM, N. C.

June 29, 1964

Downtown Gallery
32 E. 51st. Street
New York, N.Y.

Gentlemen:

I am writing on behalf of one of our members to ask if it is possible to buy the lithograph by Ben Shahn quoting Voltaire on physicians which is reproduced on page 61 in Love and Joy About Letters, Grossman Publishers, 1963.

You may be interested to learn that the Print and Drawing Society was only recently organized and grew out of the interest and enjoyment in prints and drawings shared by a few friends. The response has been enthusiastic and growth in membership encouraging. We are very gratified to have as our advisory council distinguished museum directors and curators.

Since one of our chief objectives in organizing was to provide greater opportunities than are locally available for seeing, enjoying and buying drawings and prints, exhibitions from several reliable commercial galleries with opportunities for purchase have been presented and have been successful. Purchasers (club or non-club members) are required to pay the full price as set by the gallery with the club retaining the discount allowed by the dealer. This discount is used to support artists working in the various graphic media and to provide educational material to our members. We have discovered that many persons are eager to buy but at the same time ask for books and pamphlets to learn more about the techniques of printmaking as well as aesthetic values.

We hope that you will be interested in discussing sometime the possibility of providing us with a portfolio of prints and drawings for one of our meetings or for an exhibition.

In the meantime we should greatly appreciate hearing from you about the Shahn print referred to above and its price, which hopefully would provide a discount for the society.

Sincerely yours,

Dorothy Heyman
(Mrs. Albert Heyman)
Secretary

ADVISORY COUNCIL

JUSTUS BIER
DIRECTOR, N. C. MUSEUM OF ART,
RALEIGH, NORTH CAROLINA

CHARLES W. STANFORD
CURATOR OF EDUCATION,
N. C. MUSEUM OF ART

BEN F. WILLIAMS
GENERAL CURATOR, N.C. MUSEUM OF ART

JOSEPH C. SLOANE
CHAIRMAN, DEPARTMENT OF ART AND
DIRECTOR, ACKLAND ART CENTER,
U.N.C., CHAPEL HILL, NORTH CAROLINA,
PRESIDENT, N. C. STATE ART SOCIETY

MAY DAVIS HILL
CURATOR, AND CURATOR OF PRINTS
AND DRAWING, ACKLAND ART CENTER,
CHAPEL HILL, NORTH CAROLINA

LEONARD WHITE (PRESIDENT)
ASSISTANT PROFESSOR OF ART,
A & T COLLEGE, GREENSBORO, N.C.

MRS. ALBERT HEYMAN (SECRETARY)
1216 WOODBURN ROAD

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This was an original painting there is no proof

w print P C 7/2/64 w note

June 22, 1964

Mr. Emory Grossman
90 Knightsbridge Road
Great Neck, L.I., New York

Dear Mr. Grossman:

Enclosed are three photographs of paintings by Ben Shahn, which you had requested.

Please note that, in addition to the credit line "Courtesy of The Downtown Gallery", it is necessary that you obtain permission from the owners of these pictures. The addresses are as follows:

JEREMIAH 9:1 - owned by Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

RIVETER - owned by Dr. Irving Burton
26912 York Road
Huntington Woods, Michigan

THE INTEGRATION, SUPREME COURT - owned by Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Print Council of America

with these three questions:

"Which of the many thousands, if any, of the color lithographs of Chagall's Jerusalem windows are original lithographs?

"Is 'Thèière et Raisins' by Braque an original print or not?

"Is 'La Partie de Champagne' by Leger an original print or not?"

"These are only a few of the many questions which puzzle print curators, print collectors, print dealers or connoisseurs."

"Announcement to the Art Field" included reprints of 3 pages from "What Is An Original Print?" dealing with the definition of an original print and clarifying the Council's viewpoint on the question. It went on to enlist the support of all recipients, asking them to give the Print Council any information they had as to fraudulent or questionable prints and doubtful practices relating to prints.

Among the scores of letters received which commended our action and reported instances of forgery, misrepresentation, and the like, is one which also sums up the project and forecasts future action:

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not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 22, 1964

Mr. William Lieberman
150 East 56th Street
New York, New York 10022

Dear Bill:

I'm so sorry to have misled you.

The dealer who was presumably interested in the Kuniyoshi finally decided that he could not afford to spend any money at this time and backed out on the deal.

I would very much like to buy this for the Gallery, but am somewhat embarrassed in view of the fact that this would represent competition for Sara, who still owns a good many drawings. The Gallery also has a few, which we always keep tucked away, except as an NFS in a special exhibition where it is needed. If you want to leave it a little longer, perhaps in our new gallery next fall, I can do something with it. Do let me know.

Sincerely yours,

EGH/tm

Mrs. Joan Ankrum
Ankrum Gallery
930 North La Cienega Boulevard
Los Angeles 69, California

Dear Joan:

Thank you for your charming letter.

As you guess, I have been besieged with work and new problems, including the late loss of Stuart Davis, who as you know, died last Wednesday. He was the artist I most admired and with him I had a wonderful rapport since 1926, when he joined the Gallery. It will take me some time to adjust to this loss, as very few artists with such integrity, both in a creative field and as a person, are being made today. Meanwhile, my ill's are abating, now that the Gallery has closed, I hope to get some rest and relaxation, which will serve to cure all my ill's and I hope will make a better person of me accordingly.

I regret that I could not be a better hostess during your stay, but I'm sure you understood my constant discomfort.

Well, Friday was our last day of the season and we are putting out a nice big sign to announce that we are closed during July and August. This will give me an opportunity to clean up a great deal of work, get our stock checked thoroughly, prepare new records for the new season, and I hope to run the Gallery more efficiently hereafter. It will also give me time to move wherever I'm going, to get settled in grand style, so that I can open up in the Fall without a bunch of little details which bother me as much as the shingles did. Tracy is taking his vacation late, so that we really have some leisure to handle all of this.

I'm always impressed by the success that you have with all your exhibitions. You sure are a hot little salesperson and by this time should be dripping with diamonds in your tiara. I was amused at your list of future assistants. Two nieces and two sons. You sure will put Marlborough out of business in a month. However, keep up the spirit. I think you're quite a gal.

You are a dear and I appreciate your suggestion to meet Patsy. However, she is there and I don't remember whether or not I had given her ~~my~~ address. Perhaps you could send her an invitation to one of those fancy openings, or in any event, ask her to come in to see you. I am sure she would adore it and perhaps you know some good-looking young guys, who are self-supporting, who are not artists or musicians, although she can take very good care of herself and is attractive enough to get some beaux who will show her more of California than L.A. Her address is Dykstra Hall, U.C.L.A., 401 Wolfskill Drive, Los Angeles.

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ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
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NICHOLAS B. BROWN
E. C. PHILLIPS

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

NER/CH

22nd June, 1964.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for shipping so quickly the proofs of 'Pleiades' and 'Decalogue', which we have safely received and also for translating the script in both cases.

Could you possibly let us have as soon as possible, another proof of number 44, 'Blind Botanist' 1963 (Lithograph executed by A. Manar-auche, Paris), which we have sold, subject to it being available. It did not figure on either of your lists. If you could possibly spare me three prints of it, I have two other interested customers apart from the one who has just written.

I am enclosing a letter from Denmark, which may or may not interest you. It is of course perfectly easy for us to send the unsold things on to Copenhagen, but I must leave the decision to you.

With kind regards from us all,

Yours very sincerely,

Nicholas Brown

Enclosure.

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

82-1201 (4-60)
1964 JUN 22 AM

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PFA033 (30)CDW010

IW32808 17 PD INTL CD VENEZIA 57350 VIA WUCABLES JUN 21 1556

LT DOWNTOWN (DELIVER BY MESSENGER)

32 EAST 51 NEWYORK

GLAD AS AGREED SHIP DAVIS TEXAS CARNEGIE PITTSBURG DIRECT REGARDS
WEENEY

IRVING F. BURTON, M. D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

June 22, 1964

Dear Edith -

Thank you for the letter.

I would very much like to
have the two Dove paintings
sent out. It will give us a
chance to live with them for
the Summer.

If we come in this
Summer, we will give you
a call. We wouldn't miss the
chance to say "Hello".

Magna cum affectione
Iv.

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June 18, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please ADD the following to our CUSTOMER list:

✓ Mr. Irving Felt
Madison Square Garden Corp.
410 Park Avenue
New York, New York 10022

✓ Mr. Stanley Herman
240 Williams Drive
Indianapolis, Indiana

✓ Dr. Ralf Linnenkamp
Hartbauer Str. 107
Munich 9, Germany

✓ Mr. George E. Brownfield
1517 San Isidro Drive
Beverly Hills, California 90021

When you have made this additional group, as well as the changes I sent to you yesterday, would you please run off our entire list on long white sheets as you have done in previous summers, keeping the lists alphabetical by category - i.e., Museums, Customers, and Publicity. We are closing the Gallery next week for the summer and will need these sheets before we close, so could we please have them the early part of the week?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

June 25, 1964

Mr. Willard Cummings
Skowhegan School of Painting and Sculpture
Skowhegan, Maine

Dear Bill:

As I promised, I am sending you the three photographs you requested and am listing the detailed information below.

Hartley	SHELL AND SEA ANEMONES	\$3500. net
Broderick	DOKURO MI #1	850. (less 10%)
Stuart	FRENCH WORKERS	8500. net

Also, as you requested, I sent a duplicate set to Lloyd Goodrich and hope that he expressed his opinion to you by this time. In any event, let me know as soon as you can your decision, so that I can complete whatever transaction takes place very shortly. The Gallery closes on June 26th, but I will be coming in the following week to take care of some urgent matters. Meanwhile, all mail addressed here will be held and when I actually move out permanently to Newtown, will be forwarded. But I would like to hear from you not later than Wednesday or Thursday (July 1st or 2nd).

Also, I thought I would let you know that several hours ago I learned that Stuart Davis passed away. I need say no more. However, at this point, I would like to establish a Skowhegan scholarship in his name, starting next season, as it is too late now. This will, of course, be in addition to the one established by the Foundation.

And so, good night.

Sincerely yours,

EOH/tm



11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

June 25 1964

Dear Mrs. Halpert:

I'm sure that by now you have received notice from Dave Yandell that the Annual Meeting of the Shelburne Museum is taking place on July 11th.

These few lines are to tell you that I would be delighted to have you as a guest at the Brick House at the time of the meeting.

With all best wishes to you,

Sincerely,

Watson Webb Jr.

JWWJr
mdu

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

July 1, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

It was nice talking to you on the telephone yesterday. Shortly after, we received a letter from Mark L. Symons who is apparently associated with Mr. Markus, saying that Mr. and Mrs. Markus will return to Chicago during the first week of July and that we may expect to hear from them very soon thereafter.

With many thanks,

Sincerely yours,

Alice Davis

July 1, 1964

Committee of Artists Societies
c/o American Federation of Arts
41 East 65th Street
New York, New York 10021

Attention: Mrs. Denker

Dear Mrs. Denker:

I have been away and on my return found a message to the effect that you had called during my absence. I am in town for the day, as the Gallery closed on June 30th and will not reopen until after Labor Day. However, I want to straighten out the matter about the commission.

Because we work on a limited sales commission, we have made a practice during our 30-odd years of limiting the sales discount to museums and/or galleries. This limit is 10% and we cannot deviate from the established policy. Therefore, you may either increase the price of each picture by 6 2/3% or just mark them N.F.S. I trust you understand our point in the matter.

Sincerely yours,

KDH/tm

C: Mr. Raymond Moyer

P. S. Incidentally, all mail addressed here will be forwarded to me in the event that you want to communicate with the Gallery before we reopen in the Fall.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

ESTABLISHED 1907

ALBERT R. LEE & CO., INC.

TELEPHONE
BEEKMAN 3-9200

INSURANCE ADJUSTERS
MARINE SURVEYORS

90 JOHN STREET

NEW YORK, N.Y. 10038

June 30, 1964

CABLE ADDRESS
"ARLEECOT"
NEW YORK

IN REPLY REFER TO

41566 JWM

Downtown Gallery
32 East 51st Street
New York, N. Y. 10022

Attention: Miss Halpern, Director

Re: Brearley School and/or Parents
Assoc. of Brearley School
Damage to Copper Eagle Weathervane

Gentlemen:

Our records indicate that on June 16, 1964, we submitted two General Release Forms that we need in order to bring this claim to a conclusion. Would you be kind enough to sign the forms, have them notarized and return them to our office for further attention.

Thank you very kindly for your cooperation on the above matter.

Yours very truly,

ALBERT R. LEE & CO., INC.

BY:.....

James W. Mellors

JWM:md

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The Downtown Gallery
32 East 51 Street
New York, N. Y.

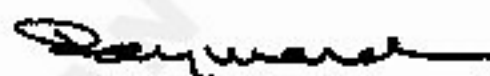
Dear Edith:

You are indeed right. We do have six paintings from your gallery by Dove. I have had them before both the acquisition committee and the Board and there does not seem to be any interest in them at this time. I hesitate, therefore, to keep them any longer since our exhibition of the work of Dove is not scheduled until sometime in the future. We would, however, certainly like to add a Dove to our collection at some time.

I don't believe I have had the opportunity to express our thanks for both of the Dove publications and the print by Arthur Davis that you gave us entitled "Ivy League". You will note in our Calendar of Events for July and August a credit line to this effect.

I will wait to hear from you on shipping instructions since you said the gallery is closing on the 26th. Thank you for your consideration and I hope that we can work something out with Dove in the future.

Sincerely yours,



Raymond T. Entenmann
Director

June 24, 1964
RTE/bsm

PRY
June 25, 1964

Mr. Leonard H. Lawrence
Lawrence and Lawrence
30 East Elm Street
Chicago 11, Illinois

Dear Mr. Lawrence:

At long last I am enclosing photographs of paintings and drawings by Ben Shahn, which are available. The pertinent data appears on the reverse side of each print and the prices are listed below.

SUN WORSHIPPERS	\$450.
HARRY	300.
#388 DOWNS	600.

Although the Gallery closes for the summer on June 26th, I can arrange to have any one of these examples sent on to you within a few days after you advise me accordingly. I look forward to hearing from you.

Sincerely yours,

ESH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

TELEGRAM

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PFA043 (54)CDV137

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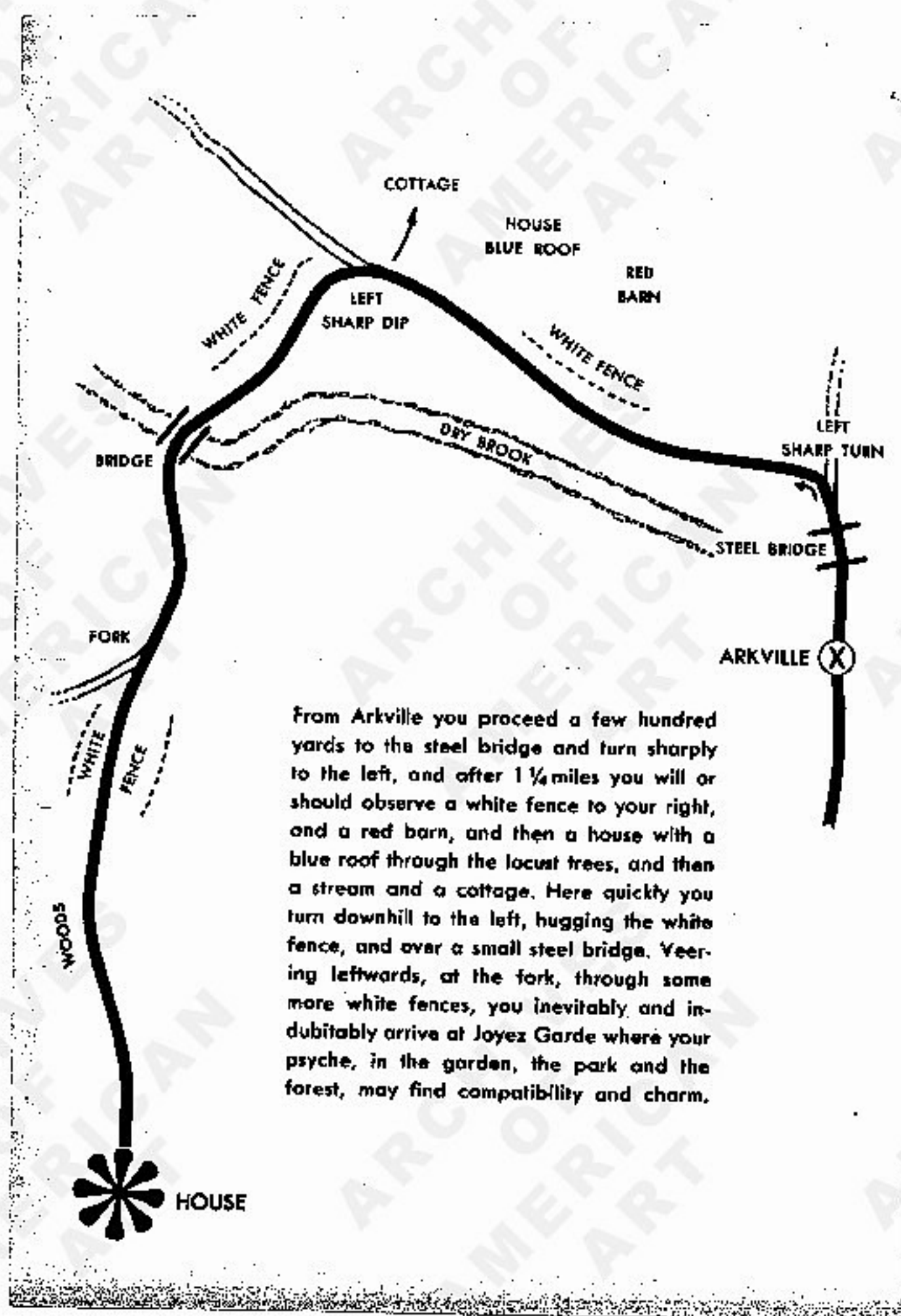
LT DOWTOWN GALLERY

32 EAST 51ST NYK

SORRY IT IS TOO LATE TO KEEP SHAHN THANKS

PAUL ECKHOUT.

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or searcher is living, it can be assumed that the information is by the published 60 years after the date of sale.



CARSON, LUNDIN & SHAW ARCHITECTS
425 PARK AVENUE NEW YORK 22

ROBERT CARSON
1900
EARL H. LUNDIN
ARVIN SHAW III
WILLIAM B. HELLER

PLAZA 4-1040

June 22, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your prompt reply of June 19, as well as the prompt payment enclosed therein.

I fully expect to be in New York during most of the summer, and if I am away for a short time when you find something to look at, I am sure someone else here will be glad to look at any space you might find. Here's wishing you success in your quest.

Sincerely,

Bill

William B. Heller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1964

Mr. William C. Murray, President
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Bill:

Many thanks for your letter.

We are delighted that this important painting will be added to the Munson-Williams-Proctor Institute and I am now enclosing an invoice for the Davis.

Under separate cover, a catalog of the retrospective exhibition of his work held at the Walker Art Center, the Des Moines Art Center and at The Whitney Museum of American Art is being sent to you for your library, as it contains a good deal of information for future reference. I am adding a list containing major exhibitions held subsequently together with the institutions to be added to the list of "public collections". We are closing the Gallery on June 26th for the two summer months, but I hope that you will have occasion to be in next week to say hello. If not, I trust you and Mrs. Murray will have a very happy vacation and that I will see you in the Fall. My best regards.

Sincerely yours,

EGH/tm

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BIRMINGHAM MUSEUM OF ART
OSCAR WELLS MEMORIAL BUILDING
EIGHTH AVENUE AND TWENTIETH STREET, NORTH
BIRMINGHAM 3, ALABAMA

June 24, 1964

WILLIAM M. SPENCER, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Birmingham Museum of Art has requested the works of art listed below from you for a temporary exhibit to be held on the following dates:

From September 20, 1964

To November 2, 1964

If it is desired that the objects lent be insured by the Museum for the interest of the owner, the value for which each object is to be insured must be set out opposite the description of the item. Insurance provided by the Museum will cover risks of loss or damage occurring only from the time of delivery of the article by the owner or his agent to carrier or other person for transportation to the Museum to the time of receipt of the article by the owner or his representative at the place of return designated by the owner, unless different coverage is expressly specified below.

All articles not scheduled below or for which no insurance values are shown are understood to be at the risk of the owner, and the owner hereby releases the Birmingham Museum of Art from all liability for loss or damage to such articles from any cause.

Article

Insurance Value

"Spirit of the Dance" by William Zorach
"Ceres" by John Storrs

THE BIRMINGHAM MUSEUM OF ART

by

Director

Owner or Authorized Agent

Please sign both copies and return both copies to Birmingham Museum of Art;
we will sign and return one copy to you.

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June 19, 1964

Mr. Frank P. Piskor
Vice President for Academic Affairs
Syracuse University
Syracuse 10, New York

Dear Mr. Piskor:

After receipt of your letter, I waited until our accountant came in to check the Syracuse University account. He finally traced the figure of \$900., which had been credited to Syracuse University against the two paintings purchased on March 1, 1964 - the Karfiol entitled BABETTE and the Kuniyoshi, FORBIDDEN FRUIT. On further checking, he discovered that there was a \$900. charge to you personally for the two Kuniyoshis, STUDY FOR MR. ACE and GIRL RELAXING, which we considered an independent charge to you for these pictures.

Unfortunately, we have a new bookkeeper, but to date she has been fairly efficient and, since the check was signed by Mr. Wingate for the University, she credited it accordingly.

For your information, I am enclosing duplicates of the original invoices, both in the name of the University and in the name of Frank P. Piskor, in order that you may compare your records. I hope this will straighten out the matter. Many thanks.

Sincerely yours,

EGH/tm

ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

July 3, 1964

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DOROTHY GEES SECKLER

Students' Page

IRMA SIMONTON BLACK

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Art in America's October issue will publish a feature article on drawings by Charlotte Willard. Your artists, Stuart Davis, Ben Shahn, and Georgia O'Keeffe, will be reproduced in this article.

I am sending you this information with the thought that you might find it beneficial to design an attractive ad about these artists.

Final closing date for copy is August 1.

Cordially yours,

Beulah Allison
Advertising Manager

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 23, 1964

Mr. John S. Hilson
920 Fifth Avenue
New York, New York

Dear John:

As you probably know, NEW YORK CITY has been an extremely popular exhibition and I have become a very unpopular gallery director in the course of events. The blue stars, indicating loans, infuriated potential buyers and your O'Keeffe was, naturally, one of the paintings most desired. However, I forgive you and, as a matter of fact, am writing to express my deep gratitude to you and Mrs. Hilson for your generosity in lending RITZ TOWER - NIGHT for this exhibition.

Many thanks - and I hope to see you early in the Fall when we reopen after our two months vacation.

Sincerely yours,

EGH/tm

July 1, 1964

Dr. Rolf Linnenkamp
Hartbauer Str. 107
8 Munich 9, Germany

Dear Dr. Linnenkamp:

Immediately upon receipt of your letter dated June 16th, we shipped the Weber painting as you requested and I hope that it will have reached you by this time.

In response to your query, I would suggest that the bank transfer be made out to The Chase Manhattan Bank, Rockefeller Center Branch, for the Account of The Downtown Gallery.

I am very pleased that you and Mrs. Linnenkamp have added this painting to your collection and am sure that you will enjoy it indefinitely. As I mentioned during your visit, Max Weber had withheld it from sale all these years because he considered this one of his key examples.

I do hope you will have occasion to be in New York and that I will have a repeat visit with you in the Fall after we reopen (September 8th).

My best regards.

Sincerely yours,

RGE/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

23 June 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

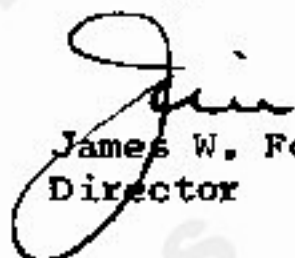
It's long since time that I wrote to say the little Miss from Bercks County and I arrived safely at home. Everyone, literally, is charmed with this new member of the Academy family; she wears exceedingly well on continued acquaintance. On behalf of the Trustees and the rest of us, our warmest gratitude to you. We greatly appreciate having another valued token of that special brand of favor bestowed by the inimitable Edith Gregor Halpert!

My trip to your city and all the rest I touched in those two weeks was greatly stimulating, despite certain depressing factors you and others touched upon. I think the stimulation was to a large degree due to contrasts, for I came back the more convinced of all Honolulu has to offer. I'm full of ideas and raring to go! First of all, how do we acquire the American survey collection I feel so strongly we need?!

Well, all in good time, I suppose, but I know there'll have to be some sweat over it.

It was such good fun to see you. I'll be anxious to hear how your moving plans develop. Meanwhile, enjoy your summer in that charming Newton house.

Aloha,


James W. Foster, Jr.
Director

JWF:lh

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29th June, 1964

Mrs. E.G. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
N.Y., U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of June 24th. I note that you are sending me three copies of THE BLIND BOTANIST, and I am most grateful.

You will by now have received my letter of the 24th asking for one more proof of number 33, THE SCIENTIST.

As from this moment we are up to date for orders of prints, but we are hoping that something may happen this week, and in future I will cable you immediately if additional prints are sold.

I am enclosing a list of the up to date sales so that you know the position about replacements for Denmark.

I have read your letter to Mr. ^{Fenneberg} ~~Lange~~, and if they would like to communicate with me I will do all I can to help with the transport arrangements from London.

I must ask you whether you would like us to be involved in any way financially with the Copenhagen exhibition and, if so, would you like me to put in a consignment note to Denmark at the net prices to you, plus my commission.

We had an extremely good notice in the Sunday newspaper, the "Observer" yesterday, and I will be gathering all the press cuttings together for you after the close of the exhibition.

We read with regret the obituary for Stuart Davis in the "Times", and we all know that he was one of your great friends. Please accept the deepest sympathy from us all.

With kind regards,

Yours sincerely,

Nicholas E. Brown

Nicholas E. Brown

NEB/SD

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

June 25, 1963

Dr. John A. Cook
130 East End Avenue
New York, New York

Dear John:

Now that we are preparing for our annual summer closing I am going through my files and find that my letter of May 20th addressed to you has not been answered.

Frankly I am both curious, and eager to know your intentions in connection with the paintings which you had acquired from us. Won't you please let me know what your decision is so that I can make some specific suggestions before I leave for the country at the end of this week.

I do hope to see you and Margaret before the 23th of this month and certainly look forward to word from you at your convenience. Meanwhile, my very best regards.

Sincerely,

EGH:lk

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June 25, 1964

Mr. E. Robert Hunter, Director
Horton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Robert:

As I promised, the Stuart Davis painting is being shipped to you for consideration and you may retain it for this purpose until the latter part of August, in the event that a favorable decision will not be forthcoming.

As a sad post script, I want to advise you that Stuart passed away last night, quickly and painlessly (coronary).

My best regards.

Sincerely yours,

BGH/tm

P.P.S. A vulgar note must be added. Stuart's attorney phoned to demand that no sales transactions be made until he supplies a release date. Thus, if the decision is favorable, you may just keep the picture indefinitely - or until we send you word.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINNEAPOLIS STAR AND TRIBUNE

JOHN COWLES
PRESIDENT

June 24
1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

As the attached letter indicates, Mrs. Cowles and I are giving both the painting by Georgia O'Keeffe and the painting by Marsden Hartley, which we purchased from you in May 1961, to the Minneapolis Art Institute, subject to our life interests.

As you can see by the attached letter, I am asking the Art Dealers Association of America, Inc., to have panels appraise these two paintings promptly for me.

You will note from my letter that I do not seem to have any information as to whether you acquired the Georgia O'Keeffe painting direct from the artist or from some intermediate owner, and whether or where this painting has been exhibited, and in what, if any, art books it may have been re-produced or mentioned.

I would appreciate it if you would send directly to the Art Dealers Association of America, Inc., any information that you may have about either of these two paintings which you think would be helpful to the appraisers. I would be most grateful to you for doing this.

It has been too long since I have had the pleasure of seeing you, and Mrs. Cowles and I are looking forward to visiting the Downtown Gallery when we are in New York some time in the early fall.

With personal regards, ^{and thank you,} I am

Sincerely,



John Cowles

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June 19, 1964

Mr. Rufus Foshee
The American Southern Publishing Co.
Northport, Alabama 35476

Dear Mr. Foshee:

It was very kind of you indeed to send me the clipping
from the Birmingham News.

Our clipping service has been so lax during the past
months, since Luce took over the firm of Romsike that
I am grateful when I receive clippings from various
parts of the country through other avenues.

Best regards.

Sincerely yours,

EGH/tm

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publisher is living, it can be assumed that the information
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June 25, 1964

Mr. Edward Mayo, Registrar
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas

Dear Mr. Mayo:

As you have probably heard, Stuart Davis passed away last evening.

We have been asked by his attorneys to withhold all of his work from sale for the time being and ask that you please note this in connection with his ELIPS AND IPS, which is under consideration by the Houston Museum of Fine Arts.

We will, of course, notify you of any change in the above status.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

SHELBURNE



MUSEUM

INCORPORATED

Founded in 1917 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

OFFICE OF THE DIRECTOR

BURLINGTON, UNIVERSITY 2-9646

**NOTICE OF ANNUAL MEETING OF
MEMBERS OF SHELBURNE MUSEUM, INCORPORATED**

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JULY 11, 1964, AT 10:00 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.
2. ACTING ON THE ADVISORY COMMITTEE'S RECOMMENDATION THAT SECTION 1, ARTICLE II OF THE BY-LAWS, AS HERETOFORE AMENDED, BE FURTHER AMENDED TO READ:

"ARTICLE II

MEETINGS OF MEMBERS

SECTION 1. ANNUAL MEETING. THE ANNUAL MEETING OF THE CORPORATION COMMENCING WITH THE YEAR 1965 SHALL BE HELD AT 10:00 O'CLOCK IN THE FORENOON, AT SUCH PLACE IN SHELBURNE, VERMONT, AS SHALL BE DESIGNATED IN THE NOTICES OF MEETINGS, ON THE FIRST SATURDAY IN JUNE OF EACH YEAR, UNLESS SUCH FIRST SATURDAY SHALL OCCUR BEFORE JUNE 3RD, IN WHICH EVENT THE ANNUAL MEETING IN SUCH YEAR SHALL BE HELD ON THE SECOND SATURDAY IN JUNE OF THAT YEAR."

3. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO LUNCHEON AT THE SHELBURNE INN, ON THE HARBOR ROAD, AT 12:30 P.M. FOLLOWING THE MEETING.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, PLEASE COMPLETE THE REPLY POSTAL CARD AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY WEDNESDAY, JULY 8TH, OR SOONER IF POSSIBLE.

DATED AT SHELBURNE, VERMONT, JUNE 22, 1964.

DAVID W. VANDELL, CLERK

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 17, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please ADD the following to our MUSEUM list:

✓ Mr. Joseph P. Gualtieri, Director
Slater Memorial Museum
Norwich Free Academy
Norwich, Connecticut

✓ Mr. Merrill C. Rueppel, Director
Dallas Museum of Fine Arts
Dallas 26, Texas

✓ Miss Jane Wade
110 East End Avenue
New York, New York 10028

✓ Mr. Roger L. Stevens
John F. Kennedy Center of the Per-
forming Arts
1701 Pennsylvania Ave., N.W.
Washington, D. C. 20566

✓ Mr. Roger L. Stevens
745 Fifth Avenue
New York, New York 10022

✓ Mr. J. Kasmin, Director
Kasmin Ltd.
118 New Bond Street
London W.1, England

✓ Dr. Soehner
Bayerische Staatsgehaeltesammlungen
Meiserstrasse 10
Munich 2, Germany

✓ Skowhegan School of Painting and
Sculpture
Skowhegan, Maine

✓ Dr. W. Keim, Ministerialdirigent
Bayerischen Staatsministerium
fur Unterricht und Kultus
Salvatorplatz 2
Munich 2, Germany

✓ Mr. A. L. Freundlich
Chairman of the Arts
George Peabody College for Teachers
Nashville 5, Tennessee

✓ Lotte Drew-Bear, Director
International Gallery Inc.
1026 N. Charles Street
Baltimore, Maryland 21201

✓ CUSTOMER list:
Mr. and Mrs. Henry A. Markus
1541 Astor Street
Chicago 10, Illinois

✓ PUBLICITY list: Mrs. Nancy P. Kefauver
Expert on Fine Arts
Office of the Deputy Under Secretary
for Administration
Department of State
Washington, D. C.

Sincerely yours,

Tracy Miller
DAVIS • DOVE • KARFOL • KUNYOSHI • MARIN • O'KEEFE • MILLER • SHEELER • SPENCER • WEBER • ZORACH

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 19, 1964

Mr. Sam Hunter, Director
Ross Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

I forgot to thank you for sending me the very handsome catalog of "Recent American Drawings".

While on the subject of catalogs, could you advise me whether you have available a few additional copies of "The First Wave". You may be pleased, as I am, that a number of museum directors from abroad were rather astonished that modern art in America did not start in 1950, but were so impressed with the catalog that they walked off with a copy in each instance, after seeing a good many of the paintings here and I have been asked by two museums to organize a similar show, but our inventory is getting pretty low and I will wait until next season, when I hope to be more energetic and will have more time to assemble a similar selection for them. Meanwhile, I would appreciate having additional copies, if you can spare them.

Thank heavens, the season is at an end - and it sure has been a hectic one, most successful, but very tiring. Consequently, I am looking forward to June 26th, when we close for the two summer months and I will devote myself to weeding and reading in the quiet of Connecticut.

I hope you have a pleasant vacation. My best regards.

Sincerely yours,

EGH/tm

June 19, 1964

Miss Sophie Ross
Leo Baeck Temple
1300 North Sepulveda Boulevard
Los Angeles 49, California

Dear Miss Ross:

En route to London, Rabbi Beerman was in the Gallery and purchased a print, which he asked to have shipped to the address of the Temple inasmuch as he would not be at home to receive it.

Therefore, the package to which you refer contained this print and Rabbi Beerman is fully aware that it was to arrive there collect.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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Print Council of America

The task before us is primarily one of education: education of the buying public and guidance of the print dealers. That can be better accomplished if the press, radio, and television stations help by publicizing the Print Council's purpose and program. Our intention today, therefore, is to explain the need for standards for print dealers, and to express the hope that everyone present and concerned will help the Council to

"SPREAD THE WORD"

June 14, 1965

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 purchaser is living, it can be assumed that the information
 may be published 50 years after the date of sale.

June 29, 1964

Miss Alice Davis
 Museum of Art, Carnegie Institute
 4400 Forbes Avenue
 Pittsburgh 13, Pennsylvania

Dear Miss Davis:

Thank you for your letter of June 24th.

All the paintings mentioned in your first paragraph, as well
 as the sculpture were picked up for shipment to you via San-
 tini. I have also had word from Houston to the effect that the
 painting by Stuart Davis will be sent on to you. No doubt you
 have heard that Stuart passed away last Wednesday and that this
 is his last painting and I certainly am pleased that it will be
 included in the Carnegie International.

As I recall, the Markuses planned to stay in Europe for a very
 short time and I am sure, therefore, that the Ben Shahn will
 reach you long before the opening, so that it may be included
 in the catalog. I would suggest that you put down the owner's
 name, despite the fact that you have not heard from them, as
 I recall distinctly that they would be back either in July or
 early August. If you don't have all the photographs, please
 let me know. While the Gallery is closed for the summer months,
 all mail addressed here will reach me and will be taken care of.
 My best regards.

Sincerely yours,

EOH/ta



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Administrative Officer

June 20, 1964

June 27,

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

You have no doubt been getting some reports of the launching of the new Museum. We have had a series of openings between May 3rd and June 3rd and have been open to the general public on weekends only. All told, some 2,500 people have been through the Museum with more than half of our paid admissions, incidentally, being Negro which pleases me very much since it refutes what some of the skeptics have said about the Negro disassociating himself from Africa.

The press coverage has been nothing less than terrific. Enclosed are representative clippings. In addition to around 15 local items, we have begun to get national coverage as you will see from the enclosures. AP and INS releases have resulted in clippings coming in to us from as far away as Fort Lauderdale and San Francisco, and Mademoiselle, Industrial Design, Ebony, and other national magazines are doing stories with more in the offing -- we expect Show, Life, and others. CBS television covered the opening nationwide, and ABC and NBC locally.

The quality of the show is consistently high and the building itself makes for a fine intimate museum.

State Department offices have been using the Museum for receptions and sending classes of officers in training to view the collection.

We will be inactive during July and August due to lack of funds and staff but intend to reopen in September on a five-day^a week basis with an expanded show, and I am trying to time further publicity for September. During the summer I am going to have to carry on extensive fund-raising activities since the \$10,000 in grants that we have already received has been exhausted, and I am flat broke.

On Thursday of this week, S. I. Hayakawa, one of our governing board, will be coming into town from San Francisco, and I am holding a directors meeting with Pat Murphy, Vice President of the African-American Institute, Wayne Fredericks, Deputy Assistant Secretary of State for African Affairs, Portex McCray, I hope, and you if you can

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June 30, 1964

Miss Gladys Leiter
Administrative Secretary, School of Art
Syracuse University
Syracuse, New York 13210

Dear Miss Leiter:

Thank you for your letter of June 24th.

Based on the information, we are sending a receipted statement to Dr. Piskor for the two Kuniyoshis originally charged to him personally.

Also based on this letter, we are sending you a new invoice in the name of the Lowe Art Center at Syracuse University. I too am sorry about the misunderstanding, but we followed the original instructions when the sales were made, but are glad to make this correction and hope that the matter will be straightened out accordingly. I was under the impression that we were to expect a partial payment upon receipt of the paintings, but this is not of vital importance at the moment. However, our accountant, who is working on our fiscal report, would be grateful for whatever information you may have about the amount to be payable in 1964 and also in 1965, as we had agreed. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

CC: Dr. Frank Piskor
Mr. Laurence Schneekebier

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.